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ADOLPH NEUENDORFF . . . . . MUSICAL DIRECTOR
JOHN E. CAMPBELL . . . . . TREASURER.

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ADOLPH NEUENDORFF.

NEUENDORFF was born at Hamburg, on the thirteenth of June, 1843. His father was a wealthy merchant who gave his son a good education, and fostered his early musical inclination with sound instruction in piano playing, never dreaming that these youthful talents would ever be turned to professional account. The year 1855, however, wrecked the fortunes of the senior Neuendorff, and he brought his family to America. A year after, at Niblo's Garden, New Yorkers were treated to their first experiences of German opera, and Joseph Weinlich, the basso of the troupe, took up his residence with the Neuendorffs. Weinlich became greatly interested in Adolph, and gave him gratuitous lessons on the violin, and so proficient did the youngster become in his musical studies that it was determined that he should make music his profession Within two years Adolph became chorus master and trumpet player at the German Theatre in the Bowery.

In six months Franz Herwig, the leader, promoted him to the second violin at the munificent salary of $1.50 per week, with extra compensation for balls and parties. Though he was forced to work early and late to assist in the support of his parents, young Neuendorff found time to study theory and composition with Dr. Gustave Schilling, under whose patronage he made his debut as a pianist in the old Dodsworth Hall in 1859. Shortly after this Herwig made him first violinist, but before he could settle down to the enjoyment of his new laurels his father took him off to Brazil, where for two years he was baffled about, fiddle in hand, by all sorts of ill fortune. He returned to New York in '61, a youth of 18, with the experience of a man of 40. At this time he made the acquaintance of Carl Anschutz, with whom he renewed his studies, and by whom he was practically and thoroughly instructed in the details of orchestral leadership.

Neuendorff has the higest regard for Anschutz, and to-day he speaks of him as his musical father. The two became the most intimate of friends and the most constant of companions. Anschutz loved him as if he were his son. They were inseparable in studies, occupations and pleasures. Neuendorff to day possesses many orchestral scores bearing their mutual handwriting, the old man marking out his ideas and the young man executing them. Neuendorff made rapid strides in his profession. He fairly breathed, ate, drank, talked and dreamed music. "Then was the time," he says, "when music came to me to remain with me forever, and since that time music has been my second nature."

He was 20 years old when he made his first bow as conductor of an orchestra. This was at the German Theatre in Milwaukee. He was 21 when he became the musical head of Anschutz's German opera, under Leonard Grover's management.

It would require an entire page of the Record to enumerate the operatic and other musical enterprises of which Neuendorff has been the mainspring. It was Neuendorff who brought Wachtel to America; it was Neuendorff who, in 1872, in conjunction with Carl Rosa, effected that never to be forgotten combination of Parepa, Adelaide Phillipps, Wachtel and Santley, and it was Neuendorff who brought Pappenheim to America on Watchel's second visit.

Neuendorff's American production of the Wagnerian operas is historic. As he gave them the works it may be said to have come fresh from the hands of their creator. His 11 years management at the Germania Theatre furnish a brilliant chapter in the annals of the German drama in America. He succeeded Thomas as conductor of the Philharmonic Society of New York. But in his endeavor to transfer to the larger stage of the old Wallack house his dramatic work at the Germania, Neuendorff lost a fortune. The public refused to follow him to the new location. Nothing daunted him. He was on his feet in a moment hard at work at the conductor's stand. Neuendorff is as good as stage manager as at the conductor's desk. It has been written of him that, besides his years of important work in the line of grand opera, "he has found time and opportunity to direct his own theatre, translate plays into German for other managers, French plays into German for his own stage; translate and produce "Pinafore" in German, carry on active litigation with reference to property right in the German drama, adopt light opera, vaudeville and burlesque to the requirements of his own company and the capacity of his own house, and more than satisfy his audiences with novelties and revivals. To be a theatrical manager, or a purveyor of theatrical material or a director of a theatrical stage, or the conductor of an orchestra—either of these positions would suffice for most men, but Neuendorff has filled them all in conjunction with his larger work as a sort of recreation from more onerous musical labors, and has been able besides to spend several weeks in Europe every year seeking for new attractions."

Neuendorff has never done anything with a better purpose than he is now doing in the opening of the New-Central Park Garden Concerts, in placing within the reach of everybody's purse a form of enjoyment which is all the career because so easily attainable.

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Ethel. Agnes Ethel, the owner of "Agnes" rechristened "Andrea," "Anselma" and "In Spite of All," is now a millionaire widow, though she was once a poor sewing girl employed by Mrs. Matilda Heron, the mother of Bijon Heron. It was Mrs. Heron who first discovered her talents and brough her out in a small part. She made later her first success with Augustin Daly in an emotional part as Frou Frou, being leading lady, and Clara Morris supporting her. Having made a mark here, she went to Europe and bought the play "Agnes" from Sardou. In this she reached her highest fame, and while she was playing in "Agnes" Mr. Tracy fell in love with her and proposed marriage. Miss Ethel responded to Mr. Tracy's affections and agreed to leave the stage for his sake, though the latter lost by it one of the best american actresses that had ever trod its boards.

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PROGRAMME.

FIRST GRAND SUNDAY CONCERT,
Sunday Evening, June 6th at 8.

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SEVENTH POPULAR
SUMMER NIGHT CONCERT.
GRAND ORCHESTRA OF SIXTY.
AD. NEUENDORFF, ... Musical Director

PROGRAMME, SUNDAY, JUNE 6th.

1. March, "Prophe:," . . . . . Meyerbeer
2. Overture, "Phaedre." . . . . . Massenet
3. Waltz, "Mainklaenge," . . . . . Parlow
4. Selection, "Carmen," . . . . . Bizet

INTERMISSION.

5. Overture, "Tannhaeuser," . . . . . Wagner
6. Homage to C. M. von Weber . . . . . E. Bach
7. "Spanish Dances," . . . . . Moszkowski
8. "Carnival of Venice," A study by . . . . . Ernst Scherz

Showing how this favorite melody would have been composed by 1. Handel, 2. Haydn, 3. Brahms, 4. Schumann & Chopin, 5. Mendelssohn, 6. Michaelis, 7. Meyerbeer, 8. Gounod, 9. Strauss, 10. Wagner.

INTERMISSION.

9. Overture, "La Gazza Ladra," . . . . . Rossini
10. Waltz, "Les Violettes." . . . . . Waldteufel
11. *a.* 'Evening Thoughts," song without words . . . S. Schlessinger
b. Moorish Serenade . . . . . E. Jones
12. Galop, "Black Hussar," . . . . . Milloecker

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Princess Louise Baby Rouge, in a pretty pearl shell, invented with my improved elastic spring; clasps the forehead softly Needs neither net or hairpins No evil metallic contrivance, producing headache, but luxury, comfort and safety. $2 00 each; any shade.
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All goods positively retailed at wholesale prices. Switches all hair, from $5 00 up. My new Gray Wave, the "RECAMIER" is charming. Hair Cutting and Curling by best French artists. Hair Dyeing and Shamooaning a specialty. Front Pieces dressed while you wait, 25c & 50c. Gentlemen's Wigs and Toupees at most reasonable prices, a perfect fit being guaranteed. My new spring catalogue now ready
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A new attraction is M. Caryll's new comic opera, "The Lily of Leoville," at the Comedy Theatre. The plot is a Breton village love story. The librettist is a French gentleman resident in London, and is the author of a volume, "La Musique au pays des Bromillards" (music in the land of fogs), issued last year, in which musical tastes were subjected to much good humored banter.

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This year's festival of the "Allgemeine Deutsche Musikverein" will be held at Sondershausen from June 3 to June 7. Seven works of Liszt will be given, "Hamlet," "Hunnerschlacht," "Ideale," "What is Heard on the Mountain," "The Dance of Death," and several songs. Besides Wagner, Brahms, Tchaikowsky, Draeseke, Brueckner, Damrosch, Nicode, Urspruch, Zoellner and others are represented. Eugene d'Albert, the marvellous pianist, will be among the artists present.

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PROGRAMME.

MONDAY, JUNE 7th.

PART I.

1. March, "Adolphus," . . . . . Bagley
2. Overture, "Euryanthe," . . . . . Weber
3. Waltz, "Fusioneu," . . . . . Strauss
4. Selection, "Beggar Student," . . . . . Milloecker

PART II.

5. Overture, "Leonore," (No. 3) . . . . . Beethoven
6. Serenade. . . . . Moszkowski
7. *a.* Mazourka, "The Chatterbox," *b.* Pizzicato Polka . . . . . Strauss
8. "An Evening with Bilse," . . . . .

Grand Quodlibet representing the Programme of a Bilse Concert in a condensed form.]

PART III.

9. Overture, "La Belle Galathea," . . . . . Suppe
10. Waltz "A Toi," . . . . . Waldteufel
11. Introduction to 3d act of "Tannhaeuser," . . . . . Wagner
12. Galop, "Fire of Youth," . . . . . Strauss

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NEW YORK.

Negotiations are going on with the Swedish Royal Opera Company, belonging to Konliga Opera, Stockholm, and the impresario of Her Majesty's Theatre, London, forgiving representations during the coming season. The following are likely to be performed: "Romeo and Julia" (Gounod,) "Paul et Virginie", (Masse,) "Carmen," "Rienzi," "Lohengrin," "The King for One Day" (Adams,) and "The Vikings" (by Hallstrom.) Thirty members of the chorus and several members of the Swedish orchestra at Konliga Opera and several of the principal soloists will go to London.

All communications to the New Central Park Garden Programme should be address to

CHAS. D. KOPPEL,
Publisher,
23 Park Row.

The New Central Park Garden.

Another popular Summer resort has been added to our City. The New Central Park Garden is delightfully situated on the plaza bound by 59th and 60th Streets, and by Eighth Avenue and the Boulevard. It is directly opposite the Central Park, and can be reached by the Sixth and Ninth Avenue Elevated Roads; by the Sixth, Seventh, Eighth, Broadway and Belt line, and from the Grand Central Depot via the 42nd Street and Boulevard surface cars.

Mr. Adolph Neuendorff, so long and favorably known in connection with many of the best Musical enterprises of this and other cities, is at the head of the organization. He proposes to model his musical programmes after the plan of the famous "Bilse Concerts" in Berlin A blending of popular music with the gems of the classic works will form the distinctive feature of the musical arrangements. The favorite overtures and airs of days gone by will be revived and find association with all that is fresh and new of the present. During a recent trip to Europe Mr. Neuendorff has collected several gems which will be given for the first time in this country at the New Central Park Garden Concerts.

The orchestra consists of sixty soloists selected from the Philharmonic and other Musical organizations and from the orchestras of the Metropolitan Opera House and American Opera Company. From time to time, it found necessary, famous soloists will be introduced as special features. The general excellence of the orchestra itself however will be its principal recommendation.

The New Central Park Garden will aim to be the most complete resort of its kind in this country. The concert hall is 250 feet long by 110 wide. It contains a spacious balcony from which a full view of the main floor may be had.

Over four thousand persons can be accommodated on the floor and balcony. The decorations are fanciful in design and pleasing in color; shrubs, evergreens and tropical plants, artfically arranged lend a charm to the Garden. The magnificent illuminated fountain placed in the center of the garden will be in full play during the progress of the Concerts. Underneath the balcony the space is subdivided into bowers, partially separated from each other by partitions, intertwined with trailing vines and variegated flowers. Between these and the main floor a wide promenade, lined on each side by evergreens and palms affords an opportunity to visitors to move about. The cooling apparatus, has been thoroughly tested and in the most efficient of its kind in the country. The situation of the building admits of the most perfect ventilation. Standing alone, with open windows on all sides, it has the advantage of cooling breezes from any point of the compass.

It has been determined to make the price of admission twenty-five cents so that none may be denied the privilege of enjoying a rich musical treat of the works of the best masters by an orchestra, composed of the most accomplished instrumentalists, led by Mr. Adolph Neuendorff.

Parties going out of town or leaving for Europe, should not fail to supply themselves with HUYLER'S delicious BON BONS. Our depots in New York are on Broadway, between 17th and 18th streets, and Broadway, corner Liberty street.

Mr. H. E. Krebiel's Review of the Musical Season, 1885–1886, has appeared at Novello, Ewer & Co., New York and London.

Madame Madeline Schiller assisted at a concert in Newark on Saturday evening, given By the Ladies' Auxiliary Society. Her performance was especially fine; she played Labeck's "Berceuse" and Liszt's Hungarian Rhapsody No. 2; in both she was immensely applauded.

Miss Clara Louise Kellogg sailed for Europe on the White Star steamship Germanic; she means to take a recreative trip after her great Southern tour. She is in excellent health and spirits.

On May 10 Rubenstein conducted a grand orchestral concert at the Eden Theatre, Paris. He carried away the whole audience with the personal magnetism and enthusiasm of the performances under his baton.

When Mrs. Langtry visits America next autumn she will bring with her a new play written for her by Mr. Charles Coghlan. It is a three-act society comedy, which will be produced at the Princess's Theatre, London. Mrs. Langtry will take a part entirely different from any she has previously undertaken, being that of an adventuress almost wholly wicked. Of the merits of the play of course nothing can as yet be said, but the constructive skill of the author may to a certain extent be judged from the fact that in the course of the three acts "Mrs. Langtry will wear five magnificent dresses—one plain riding dress, two opera cloaks and two hats'

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produced at the San Ca
Daughter" by Micelli.
poser was called before
again and again. The n
en very highly of, "Je
ment" being especially
Gorgeously staged in
manner, it is likely to
cessful.

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Mme. Patti will rest
Craig-y-nos Castle,
South Wales, Eng. She
have had a serious frigh
the other day, have be
witness of a murder in a
plucky prima donna we
performance of "Carmen"
afterward.

NEW

CENTRAL PARK GARDEN

PROGRAMME.

ADOLPH NEUENDORFF . . . . . Director

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OFFICE, 236 EAST 14th STREET.

ADOLPH NEUENDORFF.

NEUENDORFF was born at Hamburg, on the thirteenth of June, 1843. His father was a wealthy merchant who gave his son a good education, and fostered his early musical inclination with sound instruction in piano playing, never dreaming that these youthful talents would ever be turned to professional account. The year 1855, however, wrecked the fortunes of the senior Neuendorff, and he brought his family to America. A year after, at Niblo's Garden, New Yorkers were treated to their first experiences of German opera, and Joseph Weinlich, the basso of the troupe, took up his residence with the Neuendorffs. Weinlich became greatly interested in Adolph, and gave him gratuitous lessons on the violin, and so proficient did the youngster become in his musical studies that it was determined that he should make music his profession. Within two years Adolph became chorus master and tympani player at the German Theatre (now the Volks Garten) in the Bowery. In six months Franz Herwig, the leader, promoted him to the second violin at the munificent salary of $1.50 per week, with extra compensation for balls and parties. Though he was forced to work early and late to assist in the support of his parents, young Neuendorff found time to study theory and composition with Dr. Gustave Schilling, under whose patronage he made his debut as a pianist in the old Dodsworth Hall in 1859. Shortly after this Herwig made him first violinist, but before he could settle down to the enjoyment of his new laurels his father took him off to Brazil, where for two years he was buffled about, fiddle in hand, by all sorts of ill fortune. He returned to New York in '61, a youth of 18, with the experience of a man of 40. At this time he made the acquaintance of Carl Anschutz, with whom he renewed his studies, and by whom he was practically and thoroughly instructed in the details of orchestral leadership.

Neuendorff regards Anschutz as the greatest conductor who ever came to these shores, and today he speaks of him as his musical father. The two became the most intimate of friends and the most constant of companions. Anschutz loved him as if he were his son. They were inseparable in studies, occupations and pleasures. Neuendorff to-day possesses many orchestral scores bearing their mutual handwriting, the old man marking out his ideas and the young man executing them. Neuendorff made rapid strides in his profession. He fairly breathed, ate, drank, talked and dreamed music. "Then was the time," he says, "when music came to me to remain with me forever, and since that time music has been my second nature."

He was 20 years old when he made his first bow as conductor of an orchestra. This was at the German Theatre in Milwaukee. He was 21 when he became the musical head of Anschutz's German opera, under Leonard Grover's management, a company of over 100 singers, including such artists as Madames Johannsen and Friderici, and Joseph Hermanns, Habelmann, Himmer, Steinecke, and his old master Weinlich. With this company he made his Boston debut as a conductor at the German Opera Festival at the Boston Theatre in the spring of 1865, and from that time on his star was in the ascendant.

It would require an entire page of the Record to enumerate the operatic and other musical enterprises of which Neuendorff has been the mainspring. It was Neucudorff who brought Wachtel to America; it was Neuendorff who, in 1872, in conjunction with Carl Rosa, effected that never to be forgotten combination of Parepa, Adelaide Phillipps, Wachtel and Santley, and it was Neuendorff who brought Pappenheim to America on Watchel's second visit.

Neuendorff's American production of the Wagnerian operas is historic. As he gave them the works may be said to have come fresh from the hands of their creator. His eleven years of management at the Germania Theatre furnish a brilliant chapter in the annals of the drama in America. He succeeded Thomas as conductor of the Philharmonic Society of New York. But in his endeavor to transfer to the largest stage of the old Wallack house his dramatic work at the Germania, Neuendorff lost a fortune. The public refused to follow him to the new location. Nothing daunted him. He was on his feet in a moment hard at work at the conductor's stand. Neuendorff is as good as stage manager as at the conductor's desk. It has been written of him that, besides his years of important work in the line of grand opera, "he has found time and opportunity to direct his own theatre, translate plays into German for other managers, French plays into German for

Continued on 4th page.

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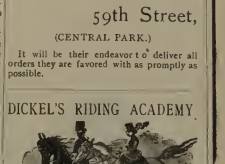
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PROGRAMME.

MONDAY, MAY 31st 1886.

PART FIRST.

1. March and Cortege, from "The Queen of Sheba,". . . . .Gounod
2. Overture, "Flying Dutchman,". . . . . Wagner
3. Walz, "Sphaerenklaenge," . . . . . Jos. Strauss
4. Selection, 'Iolanthe," . . . . . Sullivan

PART SECOND.

5. Overture, "The Merry Wives of Windsor. . . . . Niccolai
6. Scherzo, Reve apres le Bal,". . . . . Bronste[illegible]
7. "The Ride of the Walkyrs,". . . . . Wagner
8. "An Evening with Bilse," . . . . . Ernst Scherz

Grand Quodlibet representing the Programme of a Bilse Concert in a condensed form.]

PART THIRD.

9. Overture, "Fatinitza,". . . . . Suppe
10. Waltz, "In's Centrum,". . . . . Joh. Strauss
11. Serenade . . . . . Moszkowski
12. Galop, "Shooting Star," . . . . . Bial

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TUESDAY, JUNE 1st.

PROGRAMME.

PART FIRST.

1. March, "Triomphale," . . . . . Bagley
2. Overture, "Egmont," . . . . . Beethoven
3. Waltz, "Carnevals Botschafter," . . . . . Strauss
4. Selection, "Falka," . . . . . Chassaigne

PART SECOND.

5. Overture, "Le Songe d'un nuit d'ete," . . . . . A. Thomas
   (Midsummernight's Dream.)
6. "Saltarello from Italian Symphony," . . . . . Mendelssohn
7. *a.* Mazourka, "Fata Morgana," } . . . . . Strauss
   b. Polka, "The Dotlet on the I," }
8. "Wotan's Farewell and Fire Charm." . . . . . Wagner

PART THIRD.

9. Overture, "Prince Methusalem;" . . . . . Strauss
10. Waltz, "In the Twilight," . . . . . Faust
11. Serenade . . . . . Moszkowski
12. Galop, "The Ride of the Hussars," . . . . . Spindler

WEDNESDAY, JUNE 2d.

PROGRAMME.

PART FIRST.

1. March, "Tannhaeuser," . . . . . Wagner
2. Overture, "Phadre," . . . . . Massenet
3. Waltz, "Thousand and One Night," . . . . . Strauss
4. Selection, "Beggar Student," . . . . . Millocker

PART SECOND.

5. Overture, "William Tell," . . . . . Rossini
6. "Allegretto from 8th Symphony," . . . . . Beethoven
7. *a.* Introduction, 1st act. } from Lohengrin, ... Wagner
   b. Introduction, 3d act, }
8. "Offenbachiana" . . . . . Conrad

PART THIRD.

9. Overture, "La Gazza Ladra," . . . . . Rossini
10. Waltz, "Les Violetes," . . . . . Waldteufel
11. Walther's Preislied from "Die Meistersaeger, ... "Wagner
12. Galop, "Fire of Youth," . . . . . Strauss

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Continued from front page.

his own stage; transla'e and produce "Pinafo.e" in German, carry on an active litigation with reference to property right in the German drama, adapt opera, vaudeville and burlesque to the requirements of his own company and the capacity of his own house, and more than satisfy his audiences with novelties and revivals. To be a theatrical manager, or a purveyor of theatrical material or a director of a theatrical stage, or the conductor of an orchestra—either of these positions would suffice for most men, but Neuendorff has filled them all in conjunction with his larger work as a sort of recreation from more onerous musical labors, and has been able besides to spend several weeks in Europe every year seeking for new attractions."

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Mr. Adolph Neuendorff, so long and favorably known in connection with many of the best Musical enterprises of this and other cities, is at the head of the organization. He proposes to model his musical programmes after the plan of the famous "Bilse Concerts" in Berlin A blending of popular music with the gems of the classic works will form the distinctive feature of the musical arrangements. The favorite overtures and airs of days gone by will be revived and find association with all that is fresh and new of the present. During a recent trip to Europe Mr. Neuendorff has collected several gems which will be given for the first time in this country at the New Central Park Garden Concerts.

The orchestra consists of sixty soloists selected from the Philharmonic and other Musical organizations and from the orchestras of the Metropolitan Opera House and American Opera Company. From time to time, if found necessary, famous soloists will be introduced as special features. The general excellence of the orchestra itself however will be its principal recommendation.

The New Central Park Garden will aim to be the most complete resort of its kind in this country. The concert hall is 250 feet long by 110 wide. It contains a spacious balcony from which a full view of the main floor may be had.

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It has been determined to make the price of admission twenty-five cents so that none may be denied the privilege of enjoying a rich musical treat of the works of the best masters by an orchestra, composed of the most accomplished instrumentalists, led by Mr. Adolph Neuendorff.

The American opera seems to have met with great success in the West. Chicago papers speak in glowing terms of the artists, music, scenes and orchestra, and the crowded houses attest to the interest the public take in the performances. The Western tour will come to a close in June, and the fall season will open in San Francisco.

The Meininger Court Co. will open the season at the Academy of Music, Oct. 11th. According to the first announcement of the management they were to begin Oct. 20 but owing to successful negociations of Mr. Simon, who is now in Europe, the Meininger Company will arrive a fortnight sooner in New York. Hence the change

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Mr. H. E. Krebiel's Review of the Musical Season, 1885–1886, has appeared at Novello, Ewer & Co., New York and London.

Madame Madeline Schiller assisted at a concert in Newark on Saturday evening, given By the Ladies' Auxiliary Society. Her performance was especially fine; she played Lubeck's "Berceuse" and Liszt's Hnngarian Rhapscdy No. 2; in both she was immensely applauded.

Miss Clara Louise Kellogg sailed for Europe on the White Star steamship Germanic; she means to take a recreative trip after her great Southern tour. She is in excellent health and spirits.

On May 10 Rubenstein conducted a grand orchestral concert at the Eden Theatre, Paris. He carried away the whole audience with the personal magnetism and enthusiasm of the performances under his baton.

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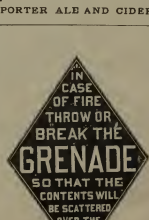

THE CHICKERING HALL PROGRAMME.

NEW YORK, TUESDAY, DECEMBER 11, 1883.

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1. DUETS—*a.* "O toi, le digne appui d'un père,".....Mehul
   b. BETSY.....Monsigny
2. *a.* SEI NUR STILL, "Sacred Song," (1630).....J. W. Franck
   b. ARIA—"Orfeo".....Haydn
   c. VITTORIA.....Carissimi
   d. AIR DU SENECHAL, "Jean de Paris,".....Boieldieu

MR. HENSCHEL.

3. *a.* ARIA. "Alessandro,".....Handel
   b. NINA.....Pergolesi
   c. LULLABY.....Weber
   d. JE VEUX CE QUE JE VEUX. "Zerline,".....Auber

MRS. HENSCHEL.

4. DUET—"Le nouveau Seigneur du Village,".....Boieldieu
5. LIEDER IM VOLKSTON.....Henschel

MRS. HENSCHEL.

6. *a.* GANYMED.....Schubert
   b. DER ASRA.....Rubinstein
   c. SO WILLST DU DES ARMEN .....BRAHMS
   d. THE TWO GRENADIERS.....Schumann

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7. DUETTO FUFFO—"Don Pasquale,".....Donizetti

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SOLOISTS:

Mrs. AGNES MORGAN.....Piano

Mr. MAX HEINRICH.....Bariton

TRIO—Op. 8.....CHOPIN

SONGS: 1 *a.* "Das Wirthshaus,".....} SCHUBERT
2 *a.* "Wohin,".....}

SONATE—A minor (Flute).....HAENDEL

SONGS—from the Spanish-song book...AD. JENSEN

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b. Ay ojuelos ver des.

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An Important Invention,

One evening, several years ago, Franz Liszt, Camille Saint-Saens, and one or two other distinguished pianists were sohcing themselves with musical chit-chat at the house of a mutual friend, and the conversation happened to turn upon pianoforte playing. After several topics had been touched upon, one of the party suggested, "Would it not be a fine thing if a sustaining pedal could be made, which, instead of raising the dampers from all the strings at once, would keep the dampers raised only from those strings which have been struck by the player?" "Ah!" exclaimed Liszt, with enthusiasm, "such a pedal would be the crowning of all our wishes; with its aid we could make pianoforte-playing really worthy the name of a fine art!" But, he added, with a sigh, "neither you nor I will live long enough to see it invented." This despairing prophecy of the great pianist, was, however, destined not to be fulfilled. The Messrs. Chickering & Sons have just patented, both in the United States and abroad, a new sustaining pedal, which accomplishes exactly what was so earnestly wished for by Liszt on the occasion referred to above.

We do not propose describing the mechanism of this new invention of the Chickerings, but, as it is, in our deliberate opinion, the most important advance in piano manufacture that has been made since the pianoforte came into existence, we will attempt to give the reader some idea of the advantages it insures both to the pianist and his hearers.

The old sustaining pedal (vulgarly called *loud pedal*) raises the dampers from *all* the strings at once, and keeps them raised so long as the player presses it down with his foot. This keeping the dampers raised, allows everything struck by the player to continue vibrating after he has withdrawn his fingers from the keys. Were this all, the old pedal would be perfect, but this is by no means all. As the dampers are kept raised from all the strings at once, not only those struck by the player are at liberty to vibrate, but every string in the whole instrument is equally free to do so, if it chooses. In fact, very many strings do so choose to vibrate, in accordance with the physical law of sympathetic vibrations, and thus a number of dissonant notes are added to the notes struck by the player. For instance, suppose the player to raise the dampers with the pedal, and to strike the chord of C major; only the notes, *C, E, G*. These three notes ring out bravely, but they do not ring out alone. Many other notes "respond" to them, faintly, to be sure, but quite audibly for all that. The *C* is answered by every *C, E, G* and *B-flat* that lies above it in the instrument; the *E* is answered by every *G-sharp, B* and *D*; while the *G* calls forth sympathetic response from every *B, D* and *F*. The result is that the original chord of C major, struck by the pianist, is heard with a humming accompaniment of the following collection of mutually dissonant notes *C, D, E, F, G-sharp, B-flat, B-natural*. Indeed, the old pedal sustains the tone not only of every note struck by the player, but also allows the harmonic overtones of each one of these notes to sound too.

The new sustaining pedal of the Chickerings keeps the dampers raised only from such strings as are actually struck by the player. As the dampers are not raised from the other strings, all sympathetic response from those represents the harmonic overtones of the notes struck is impossible. Unlike the so-called *Sostenuto pedal*, which only sustains notes which have been struck *before* it is pressed down by the player's foot, this new sustaining pedal sustains every note that may be struck while it is kept pressed down. Thus it performs all the useful functions which the old pedal was intended to perform, while it silences at once that background of buzzing dissonances which was inevitable with the old pedal and which hitherto has constituted the chief imperfection of the pianoforte as an instrument. With this new pedal, absolute clearness and distinctness of performance, is, at length, possible; and not the least of its merits is that, in so far as the pianist is concerned, it is used precisely as the old pedal is. The performer has no new trick to learn.

The Poet's "Twilight." becomes an Universal Dawn!

IN THE TWILIGHT.

BY JAMES RUSSELL LOWELL.

Men say the sullen instrument,
That from the Master's bow,
With pangs of joy or woe,
Feels music's soul through every fibre sent,
Whispers the ravished strings
More than he knew or meant;
Old summers in its memory glow;
The secrets of the wind it sings;
It hears the April bosom sprang;
And mixes with its mood
All it dreamed when it stood,
In the wonderful wood,
Long ago.

The magical moonlight then
Steeped every bough and cone;
The roar of the brook in the glen
Came dim from the distance blown;
The wind through its glooms sang low,
And it swayed to and fro
With delight as it stood,
In the wonderful wood,
Long ago.

O my life, have we not had seasons
That only said, "Live and rejoice?"
That asked not for causes and reasons,
But made us all to living and voice?
When we went with the wind in their blowing,
When Nature and we were peers,
And we seemed to share in the flowing
Of the inexhaustible years?
Have we not from the earth drawn juices
Too fine for earth's sordid uses?

Have I heard, have I seen
All I feel and I know?
Doth my heart overween?
Or could it have been
Long ago?

Sometimes a breath floats by me,
An odor from Dreamland sent,
That makes the ghost seem nigh me
Of a splendor that came and went,
Of a life lived somewhere, I know not
In what diviner sphere,
Of memories that stay not and go not,
Like music heard once by an ear
That cannot forget or reclaim it,
A something so shy, it would shame it
To make it a show,
A something too vague, could I name it,
For others to know,
As if I had lived it or dreamed it,
As if I had acted or schemed it,
Long ago.

And yet could I live it over,
This life that stirs in my brain,
Could I be both insider and lover,
Moon and tide, bee and clover,
As I seem to have been, once again,
Could I but speak and show it,
This pleasure more sharp than pain,
That baffles and lures me so,
The world should not lack a poet,
Such as it had
In the ages glad,
Long ago.

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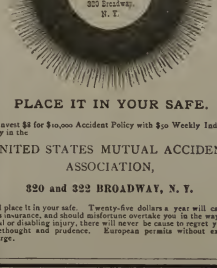

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CHICKERING & SONS.

[*From Asger Hammerich, member of the Imperial Jury of the Exposition Universelle, Paris, 1867, for Russia, Prussia, Sweden, Norway and Denmark.*]

[TRANSLATION.]

Messrs. CHICKERING & SONS, Boston:

GENTLEMEN—I have not the honor to be personally acquainted with you, but I have had the pleasure to play upon one of your admirable Pianos. Permit me to say to you, that, after having played the Pianos from the most celebrated manufactories of Paris, London, Berlin, Vienna, Copenhagen, and St. Petersburg, I have never found an instrument so fully entitled to praise as yours. The tone is of extreme sweetness and vigorous force; it has not the bad qualities of the European Pianos, while it has all their virtues. I have already spoken of your Pianos to M. Hector Berlioz, M. Gounod, and M. Stephen Heller, and they are all of my opinion, that we have much to do in Europe to arrive at the perfection of your method of manufacture.

Receive, gentlemen, the assurance of my perfect consideration.

(Signed,) ASGER HAMMERICK.

[*Letter from the renowned Pianist and Composer, Henry Litolff.*

[TRANSLATION.]

Messrs. CHICKERING & SONS:

DEAR SIRS—I have examined carefully, at the Exposition, all the American Pianos, and must acknowledge that yours, the best, have astonished me wonderfully. Your instruments possess every quality, equality of key-board, homogeneity of tone, majestic power—in one word, everything which constitutes *perfection*.

The Cross of the Legion of Honor which has been conferred upon you, in addition to the Gold Medal, proves the just and enlightened appreciation of the Jury, and places you above all the other competitors. I add my voice to that of your numerous admirers, and I offer you my sincere felicitations.

(Signed,) HENRY LITOLFF.

[*Letter from Franz Liszt, the "King of Pianists,"*]

[TRANSLATION.]

Messrs. CHICKERING & SONS:

It is very agreeable to me to add my name to the concert of praises of which your Pianos are the object.

To be just I must declare them perfect, (perfectissimes, superlatively perfect).

There is no quality which is foreign to them. Your instruments possess, in the supreme degree, nobility and power of tone, elasticity and security of the touch, harmony, brilliancy, solidity, charms, and prestige, and thus offer a harmonious ensemble of perfections, to the exclusion of all defects.

Pianists of least pretensions will find means of drawing from them agreeable effects; and in face of such products—which truly do honor to the art of the construction of instruments—the role of the critic is as simple as that of the public; the one has but to applaud them conscientiously and with entire satisfaction, and the other but to procure them in the same manner.

In congratulating you sincerely upon the great and decisive success obtained at the Exposition of Paris, I am pleased to anticipate the happy continuation of the same in all places where your Pianos will be heard, and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration.

(Signed,) F. LISZT.

Rome, Dec. 26.

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I am very much obliged to you for sending me a copy of your charming song, "The Lullaby Sung me by Mother," which I like very much, and will take great pleasure in singing it the first opportunity I have.

Yours, very sincerely

CHRISTINE NILSSON.

To MR. STEPHEN MASSETT,
New York Hotel,
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Words by FOSTER COATES.
Music by STEPHEN MASSETT,
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Dedicated to his friend, ALEXANDER TAYLOR, Jr. OF NEW YORK.

I.

A song comes back from the by-gone years,
Whose melody never grows old,
And I hear it again, through smiles and tears,
Though the singer is dead and cold!
'Tis a song so sweet, by a voice so rare,
Far dearer than any store,
And I hear it to-day, through toil and care,
"The Lullaby sung me by Mother!"

II.

There are times, it seems, when all alone
The singer is by my side,
And I hear her voice in its gentlest tone,
Like the rise and fall of the tide,
While the days go by—to the end of my years,
And the struggle of Life is o'er;
That song comes to my listening ears,
Like a chime from the Heavenly shore.

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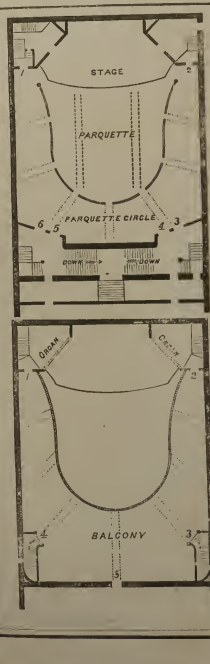

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THEATRICAL NOTES.

"The Stranglers of Paris," of which so much has been said and printed, is now playing to large houses at the New Park Theatre. The cast is an exceptionally strong one, headed by Mrs. Agnes Booth and Harry Lee.

Henry Irving and his Lyceum Theatre Company are doing a large business at the Star Theatre.

"In The Ranks," with its beautiful scenery and stage effects, has completely won the hearts of the patrons of the Standard Theatre.

"The Passing Regiment" is the attraction this week at the ever popular Windsor. Mr. Murtha is to be congratulated with the strong attractions he provides at this house,

"Excelsior" still continues at Niblo's Garden, and will hold the stage of this favorite resort until further notice.

"Lieutenant Helene of the Guards," is the title of the romantic comic opera now being sung at the Fifth Avenue.

The Madison Square Theatre continues to be crowded by the admirers of "The Rajah."

"Two Hours of Solid Fun" is the announcement made by the San Francisco Minstrels.

"Moths" is having a large and distinguished patronage at Wallack's, crowding the houses nightly.

Dr. Bull's Cough Syrup is the best remedy for Coughs and Colds. Price 25 cents.

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WHAT IS THE USE.

What is the use of this impetuous haste?
The end is certain. Let us take our time
And hoard the vital forces that we waste
Before our day has reached its golden prime.

What is the use of rushing with spen, breath
After old age, its furrows, its white hair?
Why need we hurry so to welcome Death,
Or go half way, with hands stretched out, to care?

There is no use. Dear heart, if we but wait
All things will find us. Let us pause, I say,
We cannot go beyond the silent gate
That lies a short day's journey down the way.

So let us take our time in youth's fair bowers,
The Summer season is so brief at best;
Let us look on the stars, and pluck the flowers,
And when our feet grow weary, let us rest.

Let us take time for love and its delight;
It is one sweet thing that pays for all
The bitterness of life, for Sorrow's blight,
For Pain's despair and Death's funereal pall.

In the lost era when the world was new,
Love was men's first pursuit and life's excuse.
Now has the time come back to me and you—
Why should we reck for more? What is the use?

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MUSIC AND DRAMA.

The gilded youths all watch the play,
Its rich and changing sets,
But from the music run away,
To smoke their cigarettes.

Each time the pictured curtain drops
Clarissa idly chats
Of Newport and its dizzy hops,
And eke her neighbors' hats.

'Tis when the band plays dreamy airs
Sir Graybeard does not fail
To talk about the Bulls and Bears,
And of Pacific Mail.

The farmer reads the programme jests,
Or thinks about his crops,
And has no other interest
Until the music stops.

In short, the music does not cheer,
The play all sorrow drowns—
The music is by Meyerbeer,
The tragedy is Brown's.
—*Puck*

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GETTING THE WORTH OF HIS MONEY.—Yesterday evening a man, a little top-heavy, rushed into a Sixth avenue telegraph office, seized a telegraph blank and a stub pen with a ball of dried ink on the end, and propping himself against the counter, managed to write the following message:

"Kate, I won't be home till morning.—HARRY."

"What'll that cost?" said the man, handing the message through the port-hole to the manipulator of electricity.

"Let me see. Seven words—15 cents."

"Fifteen, eh? How much for ten words?"

"The same price; anything not exceeding ten words will cost you 15 cents to any address in the city," answered the operator, making a spring to muzzle an instrument that was sputtering as if it had delirium tremens.

"I'm bound to have the worth of my money out of you corpora tions, then," said the man, handing his shekel against the counter as he traced on a blank sheet this clear message:

"Incomprehensibility, manufacturers, transcendentalism, Constantinople, concavo-convex, Massachusetts, assassination, Pennsylvania, imperturbability, philoprogenitiveness."

"There, string that on your wire and send her at a 2:40 gait," said he man, with a look of vengeance in his eye.

The operator counted the words, but volunteered the information that there was no sense in the message, and that the dictionary must have been ransacked for the longest words.

"I know there's no sense in it, but Kate'll understand it all the same; she'll know I'm on a drunk anyway when I send a message at this hour, whether its sense or not. I make 'em long on purpose to break the back of your darned machine. Shovel 'em in and start the crank. I'm in for a good time. Never mind the expense. Here's your fifteen cents." And the man ran out and hailed a passing cab, and he was seen in the morning in Washington Square Farm, and looked as if he was struck by a general survey of the synopsis and scenery.—*New York World*

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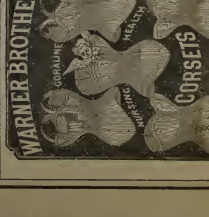
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Prices, From One Dollar Up.
For sale by leading merchants in every city and town.
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NEW FIRM. INCREASED CAPITAL.
NEW ENERGY. SQUARE DEALING.
THE TALK OF THE TOWN
IS OUR
GREAT MARK-DOWN SALE,
IN FINE AND MEDIUM
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Prices reduced 25 to 50 per cent. in each department.

Reduced prices marked in plain figures in Red Ink, and former prices in Black Ink.

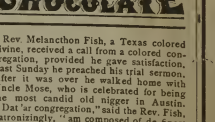
All goods manufactured for this season's wear, and cut in latest styles.

In our Custom Department will be found extensive lines of Choice Suitings and Overcoatings, just imported. First-class workmanship and perfect fit guaranteed. Prices reduced as in Ready-Made Departments.

610 to 618 BROADWAY.
Largest Retail Clothing House in America.

ASK YOUR GROCER FOR

Men and women having given away to horses at the Windsor, it must not be inferred that there is no "acting" at that place. The steeds which form the "Equine Paradox" are in every sense of the word actors. The exhibition is much more, and different from a circus, presenting new and novel features and more refined. If the actions of the animals be the result of drilling, the drilling is of the most thorough kind. If they be the result of an awakened intelligence, the fact proves that the horse is capable of sharp understanding.—*Boston Advertiser.*



Rev. Melancthon Fish, a Texas colored divine, received a call from a colored congregation, provided he gave satisfaction. Last Sunday he preached his trial sermon. After it was over he walked home with Uncle Mose, who is celebrated for being the most candid old nigger in Austin. "Dat 'ar congregation," said the Rev. Fish, patronizingly, "am composed of de finest looking body of men I ehber saw." "E! dat am your candied 'pinion, you should nebber have called 'em belubbed brederen,' remarked Mose, quietly. "Why not, Uncle Mose?" "Bekase you don't look like you belong to the family. You sin't fine enough looking to be more den a forty-second cousin, much less a brudder." There now exists a polar wave, or a glacial period, between Uncle Mose and the new pastor.

WE MANUFACTURE AND SELL TO THE WEARER DIRECT.

BRONNER CLOTHING CO. 610 to 618 BROADWAY.

Positively the GREATEST VALUES in Fine and Medium Clothing TO BE FOUND IN AMERICA.

KNABE
PIANOFORTES.
UNEQUALLED IN
Tone, Touch, Workmanship and Durability.

WILLIAM KNABE & CO.
No. 112 FIFTH AVENUE,
NEW YORK.

All the Latest Patterns in SUITINGS, TROUSERINGS and OVERCOATINGS.

NICOLL THE TAILOR,
620 BROADWAY,
139 to 151 BOWERY.

The Greatest Discovery of the Age.
For over thirty-six years
"DR. TOBIAS' VENETIAN LINIMENT"
Has been warranted to cure CROUP, COLIC, SPASMS, DIARRHŒA and DYSENTERY, taken internally, and SORE THROAT, PAINS in the LIMBS, CHRONIC RHEUMATISM, OLD SORES, PIMPLES, BLOTCHES and SWELLINGS externally, and not a bottle has been returned, many families stating that they would not be without it, even if it was $10 a bottle. Sold by the druggists at 25 and 50 cents. Depot 42 Murray St.

All pleasure must be bought at the price of pain. The difference between false pleasure and true is just this—for the true the price is paid before you enjoy it; for the false, after you enjoy.—*John Foster.*

The first theatre ever opened in this country is said to have been at Williamsburg, Va., in 1752.

HUBER'S PROSPECT OYSTER HOUSE AND RESTAURANT has been newly refitted, and is now open for the accommodation of its patrons and the public. Best house for theatre parties. 106 and 108 East 14th St., and 103 East 13th St., near 4th Avenue. Philip Leve's celebrated Orchestra of soloists every evening at 8 o'clock.

Specialties for the Hair.

SCHMITT'S ARTOPHYLAX,
A never-failing remedy for Dandruff. Positively guaranteed when used as directed.

SCHMITT'S HAIR INVIGORATOR,
A perfect hair-dressing. One trial will convince you of its superiority.

SCHMITT'S MAGIC HAIR TONIC,
A reliable article for preventing baldness and gray hair. Is not oily or greasy, and will not spoil the finest linen.

SCHMITT'S HAIR RENEWER,
An infallible article for restoring gray hair to its original color, where all others fail. For sale by all Druggists. JACOB SCHMITT, Turkish Baths, 34 Clinton Street, Brooklyn.

Cosmopolitan Theatre,
Forty-First Street and Broadway.

Every Evening at 8.
Matinees, Wednesday, Thursday, and Saturday, at 2.30 P. M.

NOV. 12th, SEVENTH WEEK. NOV. 19th, EIGHTH WEEK.

THIS EVENING, NOVEMBER 15.

BARTHOLOMEW'S
EQUINE PARADOX!
JOHN D. MISHLER, MANAGER.

NOTE.—The horses understand over 300 different commands, comprising a vocabulary of over 1400 words. Know their own names and numbers, and those of the scholars. They like to be on the stage, and they enjoy the performance. Sometimes when a horse is negligent, those next to him will urge him out and in various ways chastise him if he fails to perform properly or promptly. They show their appreciation of the audience's favors by bowing. The only school of horses in the world ever educated exclusively for appearance upon the stage. Numerous new features are presented for the first time. They were all educated by and appear at each performance under the personal direction of their owner, Prof. Geo. Bartholomew.

Photographs of the horses, single and in groups, can be had in the Lobby of the Theatre during and after the performance.

The horses will hold receptions on the stage AFTER EACH MATINEE PERFORMANCE, to which the audience are respectfully invited. Please enter the stage to the right and pass out to the left.

THE FIRST BELL
Announces the appearance of the horses on their way to School, and the Scholars at play.

THE SECOND BELL
Shows the great discipline by the scholars coming of their own accord from wild confusion to perfect order to receive their teacher.

ARRIVAL OF THE PROFESSOR.
Bucephalus, take my hat and bring me a chair. Chevalier, take my coat. The School forms in two classes. Prince, the faithful monitor. Mustang appeals for mercy. Pope and Brutus the delinquents. Pope teasingly upsets the chair, and Brutus takes a handkerchief out of the Professor's pocket. Nellie, bring my mail. Mustang rings the bell for blackboard exercises by Sprite, who erases the figures on the blackboard. Music hath charms.

CÆSAR THE EQUINE MARVEL.
This act of Cæsar's is unexplainable in any way unless you accord to a horse an active intelligence, as it is evident that he not only understands right from left, but the difference between a circle and a figure eight. He also walks sideways to the right or left and lays down. To make this act of more than ordinary interest the audience should express their desire promptly and distinctly. CHEVALIER distinguishes colors, red and white, and finds either when concealed with sawdust on the stage. Recess.

Bucephalus dances a waltz and marches. Cæsar trots and dances a jig. Abdallah will, by command, walk, trot, gallop, pace and march

THE SCHOOL AT LEAP FROG
Shows a great display of intelligent action. If any pupil fail to promptly respond to the Professor, you will observe those in his vicinity force him out. The grace and ease with which all leap, especially SPRITE, never fails to elicit admiration.

BEAUTY AND THE BARREL.
"Does it hurt your nose?" and Nellie and the barrel over the plank, are two accomplishments comical, surprising and beautiful. Nellie admires Beauty's act while standing with her fore feet on a pedestal, and Beauty reciprocates by standing with her fore feet on a pedestal twelve inches square during Nellie's performance.

For Remainder of PROGRAMME see following Page.

WEBER
PIANOS.

WAREROOMS—
FIFTH AVE., COR. 16TH ST.
NEW YORK.

FERRIS'
OYSTER HOUSE
1437 BROADWAY,
BETWEEN 40th and 41st STS.

IN USE AT THE GRAND CONSERVATORY OF MUSIC
EASY PAYMENTS
BAUS PIANOS
NEW PRICES
26 W. 23 RD ST.

BEHNING
PIANOS.
OVER 22,000 NOW IN USE.
WAREROOMS: 15 EAST 14th STREET, NEW YORK.

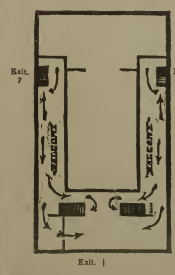
The largest audience of the season, and certainly one of the most delighted, welcomed Bartholomew's Equine Paradox last evening. An exhibition of "horse sense" was given, surpassing anything of the kind ever before seen in this city, and the more wonderful considering the space in which the sixteen educated horses were obliged to execute their manœuvres. Under the direction of their owner and educator, Prof. George Bartholomew, a series of feats were performed which almost convinced the spectators that these animals had human intelligence; especially fine was the military drill, applauded to the echo.—*Boston Journal.*

SMOKE
SWEET BOUQUET
CIGARETTES
DELICATE, MILD & FRAGRANT.
Allen & Ginter, NEW YORK.

EXITS

OF THE

COSMOPOLITAN.



Exits, 1 to Broadway.

" 2, 3, 4, 5, 6, 7, to 41st Street.

" 8 to 7th Avenue,

PRINCE AND POPE,

In their extraordinary exhibition of reasoning from cause to effect. In this unequalled feat the most stubborn doubter is convinced that horses do possess the power of reason. Pope will turn on the teter plank, which is less than 20 inches in width, the only horse in the world that has ever accomplished it.

ORIGINAL & BRILLIANT TABLEAUX,

At the word of command, by the whole school taking various positions assigned them, forming an interesting and beauiful picture that will linger pleasantly in memory.

THREE MINUTES DROP OF CURTAIN.

THE GREAT COURT SCENE,

As near reality as possible, showing the judge, jury, lawyers, prisoner in the dock, witness on the stand, two lawyers arguing the case with their fore feet on the table and hooks, officers of the court. The jury retire. Verdict not guilty. Sheriff releases the prisoner. Thanks to the court and jury.

INTERMISSION OF FIVE MINUTES.

THE TWO PUGILISTS, Draco and Gold Dust, with their seconds, Petite and Judge, and Barney, the restless referee.

THE MARVELOUS MILITARY DRILL

Is something so near human intelligence that it seems hard to dispossess yourself of the idea that the animals are not sentient beings, the discipline is so perfect. They go through all the intricate evolutions, form in two lines, move off in platoons of two and divisions of four, wheel to the right and left, form a hollow square, march in company front, about face, present and shoulder arms, and generally conduct themselves like regular soldiers; in fact, put to blush many pretentious military companies.

A NIGHT IN CAMP.

The soldiers have retired with Denver Jim and Sprite on guard duty. An alarm. The signal shot. To arms. Arrival of Drace, the handsome, graceful and daring messenger from headquarters. Forced march to the scene of battle.

THE BATTLE.

To them it is a genuine affair, and they enter into it with as much spirit and energy as is possible to their natures. The flag scene is of special interest and beauty, making one feel like doubting that the transmigration of souls is a myth. It must he seen to he understood, let alone appreciated, and is a fitting finale to the most extraordinary exhibition of the age, and the only one of the kind in the world.

Mason & Hamlin Organs used in this Theatre.

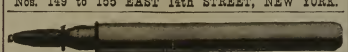
All the music performed in this Theatre can be had (if published) of WM. A. POND & CO., 25 Union Square, N. Y.

HIGHEST AWARDS AT THE CENTENNIAL EXHIBITION, 1876; ALSO HIGHEST AWARD AT MONTREAL, 1881.

PIANOS **SOHMER** PIANOS

ARE PREFERRED BY THE LEADING ARTISTS.

Nos. 149 to 155 EAST 14th STREET, NEW YORK.



$1. THE ANTI-STYLOGRAPHIC PEN Is not a Stylograph or point writer, but a true pen. Send for Circular. Sold by all Stationers. THOS. DE LA RUE & CO., 8 Bond St., NEW YORK. $1.

THE STERLING ORGAN with its CHIMES OF SWISS BELLS used at first-class Theatres. New York Warerooms: 7 & 9 W. 14th St., N. Y.

Dr. BULL'S COUGH SYRUP

THE EQUINE SCHOLARS.

NELLIE is an Arabian mare of great beauty, and possessed of remarkable acuteness. She is a natural flirt, delighting the children and ladies with her pretty ways, and exciting their admiration by her graceful acting. The remark that she is "too cute for anything!" is a very common one, and true to life.

ABDALLAH is Arabian and Messenger, with great symmetry of form and grace of motion. Her beautiful movements and intelligent actions make her a general favorite.

CÆSAR, a pure Hambletonian, is very nervous and restless, full of that fire which great mental powers give to man and brute. Some of his acts astonish the most scientific, and set them to considering as to whether the equine race is not fitted for yet greater advancement than the Professor claims for it.

POPE takes the lead in reasoning from cause to effect, proving by his intelligence that the common American carriage horses possess more good horse sense than many of their drivers. It is impossible to explain what he does from any other standpoint than that of reasoning, from cause and effect, even as we do.

PRINCE shares equal honors with him hough not so thoroughly reliable, sometimes getting careless and negligent in performing his duty.

MUSTANG is the favorite among the boys for he is full of odd pranks, in keeping with his wild nature. In 1876 he was the leader of a band of wild horses, roaming the broad prairies of New Mexico. Then he was a savage chief, proud, defiant and glorying in a seemingly untamable spirit. To-day he is the most obedient of scholars, delighting to exhibit his newly acquired knowledge.

AWKWARD BUCEPHALUS comes next in the list, being a Kentucky thoroughbred of great value, outside of the exhibit. To see him is to laugh, but what he does is well done and always appreciated.

SPRITE AND BEAUTY give evidence of their origin in many ways pleasant to witness, Sprite being a Spanish beauty, and Beauty a Broncho queen. Sprite is worthy of special mention, having merits in harmony with her name. In Leap-Frog she is superb, vying with Mustang for encores.

CHEVALIER, DRACO, PETITE, GOLD DUST AND THE JUNO ably fill their places in the school, each adding his mite to make the entertainment pleasant and interesting. Their performance is peculiarly adapted to their different characteristics, making the setting as charming as it is perfect.

TWELFTH REGULAR SEASON.

The Twenty-second Year of Mr. Daly's Management in New York, Dating from the Founding of the Fifth Avenue Theatre, August 16, 1869.

THIS AFTERNOON, SATURDAY, APRIL 11, 1891,

— FOR THE —

FAREWELL MATINEE OF THE TWELFTH SEASON,

will be acted, for the 17th time,

Shakspere's Comedy

(Arranged in Four Acts, for present representation, by AUGUSTIN DALY), entitled:

LOVE'S LABOR'S LOST.

THE KING OF NAVARRE,	MR. JOHN DREW
BIRON,	MR. GEORGE CLARKE
LONGAVILLE, } Lords attending on the King, }	MR. HOBART BOSWORTH
DUMAIN, }	MR. SIDNEY BOWKETT
DON ADRIANO DE AMADO, a fantastical Spaniard at the King's Court,	MR. SIDNEY HERBERT
MOTH, his page,	MISS FLORENCE ETHEL
BOYET, } Lords attending on }	MR. CHARLES WHEATLEIGH
MERCADE, } The Princess of France, }	MR. WILFRED BUCKLAND
SIR NATHANIEL, a curate,	MR. CHARLES LEE LEAR
HOLOFERNES, a schoolmaster,	MR. HENRY EDWARDS
COSTARD, a country clown,	MR. JAMES LEWIS
DULL, the constable,	MR. WILLIAM SOUSSO
A FORESTER,	MR. RALPH NISBET

Attendants, Pages, at the King's Court.

THE PRINCESS OF FRANCE,	MISS ADA REHAN
ROSALINE, } Ladies of the Princess' Suite, }	MISS EDITH CRANE
MARIA, }	MISS ADELAIDE PRINCE
KATHERINE, }	MISS ISABEL IRVING
JACQUENETTA, a country wench,	MISS KITTY CHEATHAM

CHARACTERS IN THE PAGEANT OF THE NINE WORTHIES.

POMPEY THE GREAT, by	COSTARD, THE CLOWN
ALEXANDER THE CONQUERER, by	NATHANIEL, THE PARSON
JUDAS MACABEUS, by	HOLOFERNES, THE SCHOOLMASTER
THE INFANT HERCULES, by	MOTH, THE PAGE
HECTOR THE MIGHTY, by	DON ADRIANO, THE SPANIARD

CHARACTERS IN THE FINALE.

HEIMS, on WINTER, (With Song, "Where Icicles Hang")	MR. JOHN MCCAULEY
VER, on SPRING, (With the "Cuckoo Song")	MISS KITTY CHEATHAM

ACT I.—The King's Park and Palace. (LAFAYETTE SEAVEY.)
ACT II.—The Princess' Tent. (JAMES ROBERTS.)
ACT III. The King's Park, another view. (ROBERTS.)
ACT IV., SCENE I.—A Pathway in the Park.
SCENE II.—The Encampment of the Princess. (ROBERTS.)

This act terminates with—I. A Picture of Winter. II. A Picture of Spring. Painted by JAMES ROBERTS.

During this act A ROUND, "*Should Love Make Me Forsworn,*" composed by Henry Widmer, and sung by Misses Florence Conron, Eva Howard, Lulu Smith, Lucille Nelson, and Ruby and Esther Tyrell.

THIS EVENING,

FAREWELL NIGHT OF THE SEASON,

"THE RAILROAD OF LOVE."

MR. DALY'S COMPANY

will not appear again in New York for at least seven months. They begin a tour on the 13th instant in Washington. They

WILL PLAY ONE WEEK IN BROOKLYN,

at the Academy of Music, beginning April 27th. Before they return to New York they will play in the cities of

LONDON, PARIS and BERLIN.

The Orchestra, under the direction of HENRY WIDMER, will perform

1. OVERTURE, ... PARE
2. ALMAVIVA, . . . "*Bolero,*" . . . MALLADAINE
3. MUSETTE, . . . "*Air de Ballet*"—17th Century, . . . OFFENBACH
4. SELECTIONS from "*A Midsummer Night's Dream,*" . . . A. THOMAS

KNABE PIANOS ARE USED IN THIS THEATRE EXCLUSIVELY.

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MANUFACTURERS OF GRAND, UPRIGHT AND SQUARE
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These instruments, for more than fifty years before the public, have, by their excellence, attained an "unparchased pre-eminence," which establishes them the "HIGHCRAFT" in Tone, Touch, Workmanship and Durability.

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Formerly with Tiffany & Co.
Has on view, for sale, a very large selection of Silver Novelties Suitable FOR WEDDING OR BIRTHDAY PRESENTS, many of which are of exclusive designs and not to be found elsewhere.

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Transparent • Glycerine • Soaps.
THE FINEST TOILET GOODS IMPORTED.

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EXTRA DRY.
Pronounced by Connoisseurs the Champagne par excellence.
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ARE NOW SHOWING VERY HANDSOME DESIGNS FROM WHICH THEY ARE PREPARED TO MAKE
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A CHOICE LINE OF MATERIALS.
FIT, FINISH AND CORRECTNESS OF STYLE UNEQUALED.

EVERY VISUAL DEFECT CORRECTED.
SEEING MADE EASY
— BY —
W. H. EINHAUS, OPTICIAN,
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SPECIAL ATTENTION PAID TO LADIES.
Instead of going to an oculist and spending many hours and many dollars for an examination of your eyes, go to W. H. EINHAUS and take a look through his Ophthalmoscope. By the use of this instrument he can tell to a hair just what power and slope of glass is fitted to any human eye. Mr. Einhaus invites all persons, young or old, whose vision is impaired, to call on him, as he can furnish them correct glasses.
Brazilian Pebbles, $2.50.
Gold Eye-Glasses, $3.50.

Muschenheim's
(Late of New York Athletic Club),
41 WEST 31ST STREET,
Ladies' and Gentlemen's Restaurant
OPEN AFTER THEATRE.

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DALY'S THEATRE

FOR THE SEASON OF 1887-88:

In the Scene Department . . . JAMES ROBERTS
In the Orchestra, . . . THEODORE THOMAS

In the Stage Management, { JOHN MOORE, GEORGE CLARKE, EDWARD WILKES

In the Mechanical Department, . . JAMES TAIT
Properties and Accessories, . . . B. SCHNEIDER
Gas Engineering, ... JOHN WELCH
Mistress of Dances, . . . MADAME MALANDA
Wigs, etc., ... CHARLES MEYER
In the Box Office, . . . JOHN FARRINGTON
In the Business Management, . . RICHARD DORNEY

*** A LADIES' TOILET ROOM will be found at the south side of the Parquette Foyer, and also on the Balcony Foyer.

There is also a GENTLEMEN'S SMOKING ROOM at the south side of the Parquette Foyer, where all the evening newspapers, supplied by TYSON, of the Fifth Avenue Hotel, may be found. A GENTLEMEN'S TOILET ROOM on the north side.

ALL ARTICLES FOUND in the Auditorium should be left with the Business Manager, who will give a receipt therefor.

*** THE CLOAK and UMBRELLA ROOM is located on the north side of the Foyer, and all articles may be checked without fee.

PERRIER-JOUËT

CHAMPAGNE.

VIVIER & CO., *.* NEW YORK.

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BEEMAN'S PEPSIN GUM

A DELICIOUS

REMEDY for INDIGESTION

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CHANUT GLOVES

THE BEST AND CHEAPEST OF ALL.

6-Button dyed to match any costume and gloves made to order at short notice.

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There are many Dress Shields, each represented to be "just as good as The Lily." THEY ARE NOT, but, like all counterfeits, lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. Wide-awake dealers generally sell them. The sleepy ones soon will.

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I could not be without one of your Kodaks; they are a great invention, and will recommend to every one. ELDRED DUFFIELD, late with Gilmore.

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SILK WARP HENRIETTAS

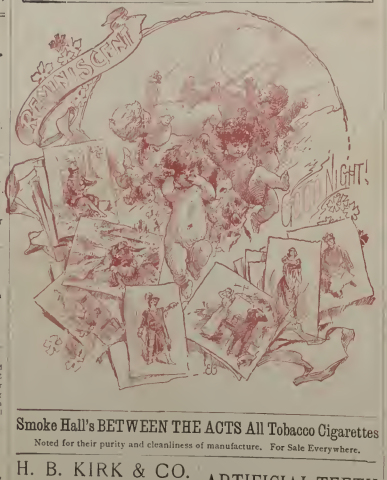
are made of the Purest and Finest Silk and the Best Quality of Australian Wool. Every yard is guaranteed to be perfectly satisfactory to the wearer. All the Priestley Fabrics are

STAMPED EVERY FIVE YARDS,

on the under side of the selvedge, with the manufacturers' name

(B. PRIESTLEY & CO.) in GILT letters.

Unless so stamped they are not genuine.



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The Celebrated Hermitage and Old Crow Whiskies. No other house can furnish Old Crow "Rye." Great Western and H. B. K. Champagnes, the finest produced in America, equal to imported. Imported Champagne at HALF THE COST. For sale by dealers. *Large lines of wine for immediate use*, our store will be kept open until 12 o'clock. Goods delivered up town in an hour.

Also 65 FULTON ST., and 9 WARREN ST.

Sealskin — Sable — Mink Lynx Shoulder Capes, newest styles. Lowest prices. C. C. Shayne, 104 West 42d St. and 103 Prince St.

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ESTABLISHED 1755.

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UNION SQUARE, - NEW YORK CITY.

DUNLAP'S original and refined styles in silk and felt hats for Spring wear, have elicited universal admiration in all quarters.

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WITHOUT A PLATE

DR. SHEFFIELD'S

Great Invention. The Wonder of the Age. The Teeth are firm, rigid and immovable, and cannot be distinguished from the natural Teeth. Address or apply

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SOZODONT.

A GRATEFUL ODOR,

Indicative of health and purity, is communicated to the mouth by the aromatic

SOZODONT,

which makes the *teeth as white* and as radiant as a polished porcelain, and contains no ingredient that is not highly beneficial to both gums and teeth.

The *Lyric* and *Dramatic* professions are loud in their praises of

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HUYLER'S

Vanilla Chocolate

(Pink Wrapper),

For Eating and Drinking.

Purity of Material and Delicateness of Flavor UNEXCELLED!

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COOK'S TOURIST TICKETS

to all Winter Resorts, including Florida, Bermuda Nassau, West India Ports, South America, California, and all parts of the World.

Tickets issued and berths secured for all lines of Atlantic Steamers to Europe. COOK'S EXCURSIONIST, with full particulars, 10 cents.

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The umbrellas sold by DUNLAP & CO. bear their name and trade-mark, and, as the reputation of the DUNLAP hat is established, and their trade-mark a guarantee of excellence, the public are assured of a good umbrella at a fair price.

MONTHLY PRODUCTION, 13 TONS.

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DO YOU WANT TO SEE

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NOVEL ORIGINAL DESIGN

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TABLE DECORATION,

FINE LINEN WORK,

AND

SUMMER SPECIALTIES

AT

OUR ART PARLORS,

929 BROADWAY?

A SONG OF ISMS.

Sing a song of isms,
Of fads and foibles past,
Sing a song of crazes
Too ludicrous to last;
Sing of odd caprices,
Inspiring social cliques,
Sing of wild sensations,
Of silly whims and freaks.

Sing a song of isms,
And when this song is done
Let's sing another
Of the latest one,
Showing how each ism,
Even as of yore,
Always is succeeded
By one ism more.

ACQUITTED ON THE SPOT.

You s-s-say you found li-li-liquor in this man's house?"

"Yes."

"W-w-what kind of liquor w-w-was it?"

"Whiskey."

Um! Now, h-h-how much w-h-hiskey did you f-f-f-find?"

"About half a pint, sir."

"H-h-half a pint; yes. Now, g-g-gentlemen of the j-j-jury, I want you to take a good l-l-l-long look at my c-c-client."

The jury took a good long look at him. He wasn't a very pleasant sight to see; his nose was a sort of purple vermilion, and considerably exaggerated in its proportions at that; his brows were low and shaggy, and his eyes bleared.

"Now, g-g-g-gentlemen of the j-j-jury," the lawyer went on, "I want you to t-t-t-t-tell me if my c-c-client looks like a man that would s-s-s-sell half a pint of whiskey if it was all he had in the house?"

The jury acquitted the man without leaving their seats.

TOO SHARP.

OLD LADY (*severely*)—There's worms in these figs.

NEW CLERK—Yes, ma'am; Certainly, ma'am! The presence of the worms shows the excellence of the figs. The fig-worm, ma'am, is an epicure, and will have none but the best in the market.

OLD LADY (*feebly*)—But the figs over at Scales & Company's ain't wormy.

NEW CLERK—Probably not, ma'am, and, in that event, they are artificial figs and not genuine. The fig-worm, ma'am, is a connoisseur whom it is impossible to fool.

OLD LADY—I dunno, but I'll take a couple o' pounds.

HEAD OF THE FIRM (*to partner*)—My heavens, Sands, discharge that young man instantly! He's dangerous! I like enterprise, but he has entirely too much of it. And, say, stand between him and the safe as he goes out. He might want it.

A SHATTERED ILLUSION.

I know not if 'twere chance or fate
That brought the maid and me together,
At *table d'hote* one night at eight
Our talk began about the weather.
We had no introduction, no;
But this displayed no lack of breeding,
Our seats were next each other, so
It was a natural proceeding.

She dressed in stunning English style;
Her hair was neatly coiled and braided.
"Ah! bless!, I thought, "a Britain's isle
It but for eyes so softly shaded!"
Our rambling chat that waxed apace
Was interspersed with frequent "*ahems*."
I'll not deny the fetching grace
Of "*really's*" slipped betwixt her glances.

Still, something nameless made me doubt
Her being truly, bluely Briton,
And when one little phrase slipped out,
With horror was my bosom smitten.
"*I guess!*" she could not call it back,
And laughed to hide her sweet confusion.
Oh lovely Anglo-maniac,
To shatter thus my fond illusion!

"PSHAW!" exclaimed Grimshaw, "I have no patience with a woman. You look under the bed to see a man, and you'd scream blue murder if you saw one." "What of that?" retorted his patient wife. "I saw you put your hand on the stove to see if it was hot, and you jumped up and down and swore like a trooper when you found that it was." Grimshaw has now less patience with 'em than ever.

E. A. MORRISON & SON,
893 BROADWAY,
IMPORTERS OF PARIS
BONNETS,
ENGLISH ROUND HATS,
AND
LADIES' CAPS.
SPECIAL DESIGNS IN
CHILDREN'S COSTUMES, DRESSES, BONNETS and fine BABY wear of every description.
Strictly first-class goods and latest designs.

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LADIES' TAILORS,
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HABITS A SPECIALTY.

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GLOVER AND HOSIER
(High Grade Colorings for Matching Costumes)
SHOP,
947 BROADWAY,
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Turkish Compassionate Fund Art
HAND EMBROIDERIES
—FOR—
House Decorations, Gowns, Tabe Linen, Etc.
304 FIFTH AVE., near 31st St.
(From Mad. Ivy.)
Woman's Exchange, 339 Fifth Ave.)
The choicest of Eastern handiwork, directed by Paris intelligence and taste
NOWHERE SOLD IN STORES.
RARE WEDDING GIFTS.
Refined taste, superior skill and excellent judgment are displayed in the stylish Spring hats emanating from the house of DUNLAP & Co.

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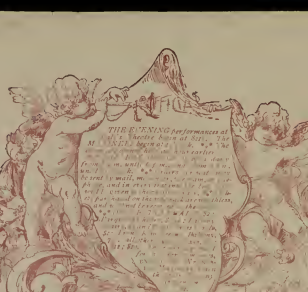
GRAND UPRIGHT & SQUARE PIANOS,
33 UNION SQUARE,
NEW YORK.

LADIES, LOOK TO IT!
Ladies who have suffered the annoyance of adjusting and wearing ear-studs with the *old-fashioned screw post* and *nut*, will welcome
"WASHBURN'S MAGIC NUT,"
which is easily adjusted on a smooth ear-wire, which does not hurt the ear and is thoroughly secure.
It is easily applied to any ear-ring or scarf pin.
YOUR JEWELER CAN GET IT FOR YOU.


THE EVENING performances at
Theatre Sans-et-Sots. The
M
ACT
Scene
Scene
Scene

TWELFTH REGULAR SEASON.

(The Twenty-first Year of Mr. Daly's Management in New York.)

THIS EVENING, MONDAY, OCTOBER 27, 1880,

will be acted an entirely original eccentric comedy, in three acts, by JEROME K. JEROME, Esq., altered and augmented especially for MR. DALY'S COMPANY, and entitled

NEW LAMPS FOR OLD.

CAST OF CHARACTERS.

EDWIN HONITON, ESQ., with a hankering for "New" Lamps, while in possession of a choice specimen of his own,	MR. JOHN DREW
ALGERNON POSTLETHWAITE, Poet and Poser, and Past Master of the Advanced School,	MR. BURR McINTOSH
MR. BUSTER, the Old Family Solicitor, no household complete without him,	MR. JAMES LEWIS
JORKINS, the Family Butler, with all the perquisites pertaining thereunto,	MR. FREDERIC BOND
OCTAVIA, the Strong-Minded—no "flickering" about her light,	MISS ANNA FRANOSCH
"MRS." SNACKETT, Landlady of the "Grand Hotel," late "Sweetbriar Arms," Swandale-on-Thames,	MRS. G. H. GILBERT
AND—	
ELVIRA HONITON, "Old" Lamp and "New," at one and the same time, and uncomfortable as either Specimen,	MISS ADA REHAN

SYNOPSIS.

ACT I.—The Home of the Honitons. MORNING. The Advanced Novelist of the Period Sows his Seed.

ACT II.—Sitting Room at the Grand Hotel, late Sweetbriar Arms, Swandale-on-Thames. EVENING. The fruit and flower of the Seed!!

ACT III.—The Honiton Home again. NEXT MORNING. Reaping the Harvest after the Whirlwind.

*** TUESDAY EVENING, OCTOBER 28th, FIRST PRODUCTION of an entirely new comedy of high life, adapted by Augustin Daly from a German piece by FRANZ VON SCHONTHAN, and called

THE LAST WORD.

The cast to include Miss Rehan, Mr. Drew, Mr. Lewis, Miss Kitty Cheatham, Isabel Irving, George Clarke, Charles Wheatleigh, Frederic Bond, Sidney Herbert, etc. etc.

*** Orders for the opening night may be addressed to Mr. Daly.

Daly's Theatre is now lighted entirely by the United States Illuminating Company.

The Orchestra, under the direction of HENRY WIDMER, will perform:

1. OVERTURE, "*Comedy*," . . . . . BACH
2. VIOLIN SOLO, "*Annie Laurie*," arranged by . W. STONE
   MR. E. SALVATORE.
3. a. LA MARIPOSA, "*Butterfly*," . . . . DIAZ
   b. ANVIL POLKA, ... BROUSTET

KNABE PIANOS ARE USED IN THIS THEATRE EXCLUSIVELY.

WM KNABE & CO
MANUFACTURERS OF GRAND, CABINET AND SQUARE
PIANOS.
These instruments, for more than fifty years before the public, have, by their excellence, attained an "unpurchased preeminence," which establishes them the "UNEQUALED" in
Tone, Touch, Workmanship and Durability.
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148 Fifth Avenue, near 20th Street, N. Y.
BALTIMORE: 22 and 24 E. Baltimore St. WASHINGTON: 817 Pennsylvania Ave.

OPERA GLASSES.
JOHN MASON,
246 FIFTH AVENUE,
(Formerly with Tiffany & Co.)
Has completed his stock of moderate priced OPERA GLASSES in all the different styles of mountings, such as All Black, Leather with Aluminum frames, Pearl with Aluminum frames, Pearl with Gilt frames, All Pearl, Enameled Painting with Aluminum frames, and All Aluminum repoussé, at prices ranging from $3.25 to $32.
JOHN MASON, 246 FIFTH AVE.

No. 4711 EAU DE COLOGNE
AND
Transparent Glycerine Soaps.
THE FINEST TOILET GOODS IMPORTED.

1884 VINTAGE.
G. H. MUMM & CO.'s EXTRA DRY
is pronounced by connoisseurs the champagne par excellence and the finest in years. By Royal Warrant Purveyors to Her Majesty Queen Victoria and H. R. H. the Prince of Wales.

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18th St., 19th St., & 6th Ave.
ARE SHOWING
NEW IMPORTATIONS
IN
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STREET,
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AND
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DRESSES.
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MOËT & CHANDON
(WHITE SEAL)
CHAMPAGNE.

Muschenheim's
(Late of New York Athletic Club
41 WEST 31st STREET,
Ladies' and Gents' Restaurant
OPEN AFTER THEATRE.

THE HOME OF THE STARS OF

DALY'S THEATRE

FOR THE SEASON OF 1890-91 WILL BE:

Lessee and Manager, . . . AUGUSTIN DALY.
Business Department, . . . HENRY WOLFE.
Treasurer, . . . JOHN MOORE.
Stage Management, . . . GEORGE CLARKE.
Assistant Stage Manager, . . . EDWARD WEBER.
Costume Department, . . . JAMES T. TI
Properties and Accessories, . . . H. SCHAUS.
Gas Engineering, . . . JOHN WEBER.
Matron of Dressing Rooms, . . . MADAME MARTINA
Stage Carpenter, . . . GEORGE H. MYERS.
At the Box Office, . . . JOHN PARKINSON.
At the Business Management, . . . RICHARD DONELY.

*** A LADIES' TOILET ROOM will be found at the south side of the Parquette Foyer, and also on the Balcony Floor.

There is also a GENTLEMEN'S SMOKING ROOM at the south side of the Parquette Foyer, where all the evening newspapers, supplied by TYSON, of the Fifth Avenue Hotel, may be found. A GENTLEMEN'S TOILET ROOM on the north side.

ALL ARTICLES FOUND in the Auditorium should be left with the Business Manager, who will give a receipt therefor.

*** THE CLOAK and PARCEL ROOMS is located on the north side of the Foyer, and all articles may be checked without fee.

HIAWATHA ADAPTED.

He killed the noble Mudjekeeis,
With the skin he made him mittens,
Made them with the fur side inside:
Made them with the skin side outside;
He to get the warm side inside,
Put the inside skin side outside;
He to get the fur side outside,
Put the warm side fur side inside;
That's why he put the fur side inside,
Why he put the skin side outside,
Why he turned them inside outside.

WITTY AND WISE.

It is better to be right than to be left.

The first regular fall opening—that of the oysters.

Exclusively a New York Central Institution.

Patrons of the New York Central arrive at and depart from Grand Central Station, 4th Avenue and 42d Street—the very centre of the city—largest and finest passenger station in America, and the only one in the city of New York.

The New York Central is the only trunk line entering the city of New York.

THOUGHTS AT SEA.

The first day called up greatest fears that made me nervous-hearted.

The next day called up memories of friends from whom I'd parted:

The third day called up thoughts of land where one is safely carted;

The fourth day called up everything I'd eaten since I started.

In order to deserve a true friend you must first learn to be one.

NOT ONE, BUT THREE.

Perfect-appointed "Limited" trains leave Grand Central Station, 42d Street, each day, for Buffalo, Niagara Falls, Cincinnati, Chicago, St. Louis, and the West, Northwest and South-west. All desirable features are to be found in the equipment of the trains of the New York Central.

DIVERS INTERROGATORIES.

Oh, why did the strawberry sin
And run from bread roll in the flour?
Oh, why did the old mud dam
And then even run right at our door?

Oh, why did the lemon drop
And run from milk in the barn?
Oh, why did the sweet milk sop
And the fish hook near the tarn?

MARRIAGE IN MONTANA.

Out in Montana the minister began: "Will you take this woman to be your wedded wife?" "Ah'm the groom interrupted him accordin'ly. "Say, Mr. Minister, quit yer foolin' and get down to bizness. You know I'm here to take this lady, an' so what's the use to askin' me? Besides I don't allow no one ter call her a woman. She's a lady, she is."

Upon the completion of the Tribune Building, which may be looked for about November, Dr. C. T. Parker, of the Arm Pharmacy—one of the best known of the many down-town drug stores—will still further increase his business responsibilities by taking additional premises on the ground floor of the great establishment now being erected. There will be three stores in the Tribune Building, and the most spacious of these has been secured by the wide-awake and energetic Doctor. The two stores will be in close proximity, so to speak, but the fact is, that the Doctor has determined to make the system as to make this step a necessity. The present limited quarters being entirely inadequate for the accommodation of Dr. Parker's rapidly growing trade. The opening of the new place will serve to double the capacity, of course but not before it was needed. It will be handsomely constructed fitted with every improvement, and under the guidance and control of the savvy and genial Doctor be complete prosperity and success is assured beyond doubt.

The charming styles in ladies' hats and bonnets displayed by Dunlap, in his Fifth Avenue establishment, attract the *elite* of the metropolis.

H. PRIESTLEY & CO.'S BLACK DRESS GOODS

Are made of the *finest* and *best silk* and the *finest Australian Wool*. They can be distinguished by their *softness* and *beauty*, and *regularity* of *shade* and *finish*. They will *wear well* and *look well* as long as they last. EVERY YARD IS GUARANTEED TO BE PERFECTLY SATISFACTORY TO THE WEARER.

They are put up under the "*Priestley Brand*," which is the *Priestley trade mark*, and for additional security are *stamped every 5 yards*, on the under side of the selvedge, *with the manufacturers' name, H. Priestley & Co's in gilt letters.*

Smoke Hall's BETWEEN THE ACTS All Tobacco Cigarettes

Noted for their purity and cleanliness of manufacture. For Sale Everywhere.

H. B. KIRK & CO.

WINE MERCHANTS,

And Dealers in Choice Groceries and Fine Segars,

1056 BROADWAY, Cor. 26th STREET.

The Celebrated Hermitage and Old Crow Whiskies. No other house can furnish Old Crow "Rye." Great Western and H. B. K. Champagne, the finest produced in America, equal to European vintages at HALF THE COST. For parties desiring Wines *by the case for immediate use*, our store will be kept open until 11.30 o'clock. Goods delivered up to that hour.

Also 69 FULTON ST., and 4 WARREN ST.

Sealskin Sable Mink Lynx Shoulder Capes, newest styles, lowest prices. C. C. Shayne, 104 West 42d St. and 1 Prince St.

The celebrated PANSY CORSET noted for its perfection in fit. For sale now, and for the past twenty years, at

DEVIN'S,

1194 Broadway, near 29th St.

Also NAINSOOK, PIQUE and LINEN UNDERWAIST WEDDING OUTFITS A SPECIALTY.

CHANUT GLOVES

THE BEST AND CHEAPEST OF ALL.

Skins dyed to match any costume sud gloves made to order at short notice.

NEW YORK: 11121 Broadway, near 25th St. (cor. 5th Ave. and W. 14th St.

PARIS. BOSTON. BALTIMORE.

NEW KODAKS

"You press the button, we do the rest."

New Year Styles and Sizes.

ALL LOADED WITH *Transparent Films.*

For sale by all Photo. Stock Dealers.

THE EASTMAN COMPANY,

Send for Catalogue. *ROCHESTER, N.Y.*

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A GRATEFUL ODOR,

Indicative of health and purity, is communicated to the mouth by the aromatic

SOZODONT,

which makes the *teeth as white* and as radiant as polished porcelain, and contains no ingredient that is not highly beneficial to both gums and teeth.

The *Lyric* and *Dramatic* professions are loud in their praises of

SOZODONT.

USE HUYLER'S

Vanilla Chocolate.

(Pink Wrapper).

For Eating and Drinking.

Purity of Material and Deliciousness of Flavor UNEXCELLED!

SOLD BY ALL GROCERS.

ASK YOUR GROCER FOR

HOLMES & COUTTS'

FAMOUS

ENGLISH BISCUITS.

IN ONE AND TWO POUND TINS FOR FAMILY USE.

COOK'S TOURIST TICKETS

to all Winter Resorts, including Florida, Bermuda, Nassau, West India Ports, South America, California, and all parts of the World.

Tickets issued and berths secured for all lines of Atlantic Steamers by Messrs. Cook's Excursionists, with full particulars, to cents.

THOS. COOK & SON,

1323 Broadway (Uptown Office), Adjoining Daly's Theatre. New York.

A TREAT FOR ARTISTS.

The varied beauty of the scenery along the Hudson and through the Mohawk Valley, touched by the soft natural tints, invests a journey by the New York Central with a peculiar charm to persons of artistic temperament.

Eight magnificently appointed passenger trains leave Grand Central Station, daily, for the North and West.

FASHIONS IN FANS.

This season's importation reveals many beautiful and artistic designs, rich in color and conceptions. An exclusive novelty is a fan of "mousseline de soie" which when opened and closed forms a wave of shimmering texture. These fans are in different colors to match any costume. Bridal fans are shown in oriental pearl inlaid with gold sticks, covered with Duchesse and Point lace, which meets a centre piece of "Crepe de Chine" on which are hand-paintings of great artistic merit. There are others with tortoise shell sticks inlaid with gold, covered with chantilly lace worked with hand-painted gold medallions. The exhibition at B. ALTMAN & CO.'s, 18th St., 19th St. and Sixth Avenue, is varied and grand. Superb butterfly fans applied on gauze in all colors are quite new and fashionable.

ALL LEADING FASHIONABLE Furs retailed by C. C. SHAYNE, Manufacturer, 104 West 42d St., and 1 Prince St., at lowest possible prices for reliable Furs.

WINDSOR

UMBRELLAS.

Most popular Umbrellas known.

More than 200,000 sold in TWELVE MONTHS.

Windsor
B. J. & P. *Makers.*

None are genuine without our CORNER-STAMPS as the sticks are not marked as above.

Belknap, Johnson & Powell,

NEW YORK and PHILADELPHIA.

VELUTINA

For about one-quarter the cost of Silk Velvet, you can get VELUTINA, equally handsome, in plain or corded, blacks or colors, of leading dealers everywhere. "Velutina, Wear Guaranteed," stamped on selvage.

ROGERS & SHERWOOD, 21 & 23 BARCLAY ST., N. Y.

GLOVES.

WE DESIRE TO CALL ATTENTION TO OUR ENTIRELY NEW STOCK OF KID GLOVES IN ALL THE LEADING SHADES. THE DAY AND EVENING WEAR HERE GLOVES ARE MADE ESPECIALLY FOR US BY ONE OF THE BEST FRENCH MAKERS AND WE WARRANT EVERY PAIR.

E. A. MORRISON & SON

803 Broadway. - - 13 E. 19th St.

BRYANT & ONDRAK,
LADIES' TAILORS,
314 FIFTH AVE.
HABITS A SPECIALTY.

MARVIN

HIGH GRADE

GLOVER & HOSIER
SHOP,

1117 Broadway, 177 5th Ave.

THE PRIESTLEY FABRICS are so widely known that it is now, perhaps, scarcely necessary to repeat the caution, to see that the name B. Priestley & Co. is found stamped on the under side of the selvedge in gilt letters; but it is wise to be careful. Many fabrics are called Henriettas which have little in common with the Priestley fabrics except the name. Some of the results of imitation Henriettas, such as fraying and crocking, reveal themselves at once to a careful shopper, but others, like creasing and getting rusty, are only discoverable after the material has been made up. It is wise, therefore, to purchase only the Priestley black fabrics, since these have the manufacturers guarantee.

DECKER BROTHERS.
GRAND UPRIGHT & SQUARE PIANOS,
33 UNION SQUARE,
NEW YORK.

The Pittsburgh Lamp is one that almost keeps itself clean. If it were shown to every buyer and the truth told about it, there would be no sale for any other lamp at from $2.50 up.

It is new, and the old-fogy stores haven't got it yet. Send for a primer.

Pittsburgh Brass Co.

Dunlap's hats for the Fall season are of the most exquisite and artistic design. They will be universally popular.

DICKEL'S
RIDING ACADEMY.

THE OLDEST ESTABLISHED RIDING SCHOOL IN NEW YORK.

Instruction given under the personal supervision of

Mr Chas. W. Dickel.

124 to 132 West 60th Street.

FATE'S MEASURE.

Some measure their age by years,
Some measure their life by art;
But some tell their days by the flow of their tears,
And those lives by the throbs of their heart.

WHISTLER-ISMS.

Once when the two were together, and Mr. Whistler had perpetrated a characteristic *mot*, Mr. Wilde exclaimed: "Heavens! I wish I had said that." "You will," said Whistler.

"I only know of two painters in the world," said a newly-introduced acquaintance to Mr. Whistler—"yourself and Velasquez." "Why," answered Whistler in dulcet tones. "Why drag in Velasquez?"

"Mable!"

It was George who spoke. George was hanging by his elbows on the stone wall and was looking over timorously.

"What is it?"

"Will you—will you—"

"Will I what?"

"Will you communicate with your dog and inform him that he owes me about three square inches of rebate in this pair of trousers?"

"Why is Miss B—wearing black."

"She is mourning for her husband."

"Why, she never had a husband!"

"No; that is why she mourns."

A PLEASANT DELUSION.

"Woman in a delusion," we have heard
The ones well schooled in worldly knowledge say
And this is why it has to us occurred,
The men still hug delusions day by day.

MARVELOUS W. S.

She—"Shakespeare is simply marvelous."

Young Talkley—"He is, indeed! Even the names he gives his minor characters have a deep significance. Look at the pistol, for instance. He was always loaded."

SHAKESPEARE'S MISTAKE.

Country Theatre Manager—"Very sorry, but it won't do to bill 'Hamlet,' Won't 'Othello' do? 'Hamlet' won't go here."

Star Actor—"It's a sublime tragedy."

Manager—"Yes, yes, I know all that; but you see, whenever old *Polonius* comes out and says, 'Neither a borrower nor a lender be,' it makes folks mad."

LOVE AND BUSINESS.

Mabel—The man who marries me must have a good big bank account.

Ethel—You don't mean to say you will marry solely for money?

Mable—No, not exactly; but if any one swears he loves me I shall require a deposit merely as an evidence of good faith.

FROM THREE STANDPOINTS.

The heart's a sanctuary where reposes
An image which the lover reverences.

The heart's a dainty cabinet, aisek,
For odds and ends of Cupid's bric-a-brac.

The heart's an engine with methodic thud—
A very useful thing for pumping blood.

PHONETIC SPELLING OF A LAZY MAN.

Essence of being, XTT; prior to, B4; kindly, Bq; Queen Elizabeth's favorite, SX; four score, AT; shabbily dressed, CD; a foe, NME; process of rot, DK; void of contents, MT; funereal poetry, LEG; an Oriental official, KD; a girl's name, LN; vigor in action, NRG; a student's composition, SA; valuable quality, XLNC; extreme happiness, XTC.

There are three kinds of paise; that which we yield, that which we lend, and that which we pay. We yield it to the powerful from fear, we lend it to the weak from interest, and we pay it to the deserving from gratitude.—*Lavater.*

An egg on your plate is better than a turkey on somebody else's table.

It is a sad fate, in a self made man to be tied for life to the tailor-made girl.

TUESDAY, OCTOBER, 23rd.

will be the first night of the next Novelty,

An entirely new comedy

of Washington Society, based upon a play from the German by Franz Von Schonthan, and entitled

THE LAST WORD,

Adapted by Mr. AUGUSTUS DALY, and to be presented by a cast which will include Miss Rehan, Kitty Cheatham, Isabel Irving, Mr. John Drew, James Lewis, George Clarke, Frederic Bond, Sidney Herbert, Charles Wheatleigh, Sidney Bowkett, William Sampson, &c., &c., &c.

The Sale of Seats begins Thursday, 23rd inst.

THE LONDON REPERTOIRE

IN MR. DALY'S COMPANY, during their recent very successful season at Mr. Irving's Lyceum Theatre, included but five plays, of which "*As You Like It*" received 23 representations; "*Seven-Twenty-Eight*" was played 21 times; "*Nancy and Company*" had 14 performances; "*Taming the Shrew*" was given 7 times, and "*The Great Unknown*" 3 times. The production of "*As You Like It*" was the sensation of the past theatrical year in London, and Miss Rehan's "Rosalind" was the chief society topic of the English fashionable season. No performance has made so profound a sensation in England for at least ten years.

THE SUBSCRIPTION TUESDAYS,

so extremely successful during the past two winters, will be suspended this season on account of the very arduous extra labor in every department of the theatre which they entail, and of the necessity for concentrating all those forces upon the Novelties which have been designed and appointed for the present season.

THE OLD COMEDY SEASON

this year will include a special revival of Mr. Daly's original re-arrangement of Sheridan's "*School for Scandal*" and of Garrick's comedy of "*The Country Girl*."

The Shakspercan revival will be of a comedy by the immortal master which is seldom acted, and has not been seen in this city for sixteen years.

THE STODDARD ILLUSTRATED LECTURES

to be given during the Lenten Season this winter, at the ANNUAL ELEVEN O'CLOCK MATINÉES, are upon entirely new subjects; which promise a most interesting series of entertainments. Vienna, Paris during the Reign of Terror, Sweden the Queen of the Baltic, The Land of the Midnight Sun, and the Passion Play at Ober-Ammergau, are the subjects.

There will be three courses of the lectures this year: COURSE A on Mondays and Thursdays; COURSE B on Tuesdays and Fridays; and COURSE C on Wednesdays and Saturdays.

*** MR. GEORGE CLARKE, as well as MR. JOHN MOORE, will assist Mr. Daly in the stage management hereafter. Mr. Moore is, probably, not only the oldest living stage manager in the world, but he is the sole link now living, which connects the stock companies of the New York stage of the days of Burton and the elder Wallack with that of to-day. His experience has been invaluable to the present management. Especially in the old comedy revivals, where tradition is most appropriately remembered. Mr. Clarke's early connection with Mr. Daly's theatres has made him familiar with the newer stage methods, and the labors of these two artists will hereafter be devoted to this house.

LOVE AND LEARNING.

She talked to him of Plato and Tacitus and Cato,
spoke of Æsop and Diogenes with tears in her blue eyes.
Asked him what he thought of Homer and of Hesiod
the manner; how the jokes of old Hercules compared with William Pyre's.
Her breath came short and scanty as she flew along
by Dante, but she pulled herself together and she got her second wind.
She mentioned old man Chaucer, Milton's wife, and did he boss her; and dwelt on Burns and Byron
and the dreadful way they sinned.
He sat quite mum, though frowning, till she settled down on Browning; and deeming she meant Peter he said he thought perhaps.
She would like to hear of Ewing and what Brother Ward was doing; recalebrant old Anson, and of Kelly's tender taps.
He could talk base ball, he stated, and with eloquence related the history of every game down to the present year.
And when his tale was ended, she said he was just splendid, as she got down upon her knees to adore him as her peer.

LOVE AND FISH.

Bilkins—There, old fellow, cheer up! Never mind if she has jilted you. Look around for another. Remember there are plenty of good fish in the sea yet.

Tompkins (dolefully)—Yes; but confound it, I didn't want to marry a fish you know.

LOVE AND MORTGAGE.

Suitor—Sir, I love the very ground your daughter treads on.

Father—Well, young man, you aint the first surety that's had an attachment for it howsomever, if you love it well enough to come here and help pay up the mortgage on it, like Jacob did, you kin marry Sarah.

LOVE AND PA.

"Do you think," he asked in hesitating accents, "that you could learn to love me?"

"Yes," she replied coyly, "I could learn, but I'm afraid you'll have a good deal of trouble teaching father."

LOVE AND MINISTRY.

"But I can't marry you Charlie," she said sadly.

"Don't say that, darling! Oh, don't say that! Why can't you?"

"Because, Charlie, I am neither a minister nor a magistrate, and have no authority." Then the soul of Charlie was quieted, and a great light shone round about him.

LOVE AND REALISM.

New Light—He—Were you ever in love? She—I thought I was once, but since I have read a few of these modern society novels I have concluded that I wasn't.

HE DIDN'T TELL.

"Let me never hear of you disobeying me again," said his father, as he laid the hair-brush aside.

"I w-won't," sobbed Tommy, "if I can help it. I-I-didn't t-tell you t-this time."

FINEST ASSORTMENT
OF
Clarets and Burgundies
IN THE U. S.
DU VIVIER & CO.,
BORDEAUX. 46 BROAD ST., N. Y.

DE PINNA.
394 Fifth Avenue, near 36th Street.
We have the most beautiful styles of Boys' Cloths for the Fall Season. We make from 3 to 18 years.
ENGLISH SAILOR SUITS.
Dress Suits for Dancing School, etc. Overcoats, English Hats and Caps.

LADIES, LOOK TO IT!
Ladies who have suffered the annoyance of adjusting and wearing ear studs with the *old fashioned screw post* and not well welcome "WASHBURN'S MAGIC NUT," which is easily adjusted on a smooth ear-wire, which does not hurt the ear and is thoroughly secure. It is easily applied to any ear-ring or scarf pin.
YOUR JEWELER CAN GET IT FOR YOU.

Alaska Seals in Garments. Fur-lined Circulars in stock or to order. C. C. Shayne, Furrier, 114 West 42nd St., and 103 Prince St.

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IMPORTER OF ANTIQUES
ANTIQUE SILVER A SPECIALTY.
No. 10 & 12 West 28th St.,
Bet. Broadway and Fifth Ave., NEW YORK.

A Curious Word.
Indefectible is an adjective seldom used, because people are accustomed to its synonyms; such as perfect, faultless, paragon, sound, unblemished, etc. Any one of these words is appropriate enough, but any one of them happily applies to the famous Emerson piano, which is declared by all who have seen it to justify the use of any of these words.—EMERSON PIANO CO., 92 FIFTH AVE., N. Y.

"BRUMMELL'S"
FINE CHOCOLATES,
BON-BONS AND CARAMELS
Candies sent to any part of the country in Tin Boxes.
OUR NEW BRANCH,
34st St. and Broadway, North-east Corner.

NOTICE.
The Eastmen Co.
I could not be without one of your Kodaks, they are a great invention, and will recommend to every one. EDWIN DURRAS, late with Gilmore.

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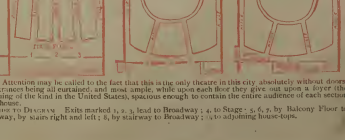
Importer of India Silks, Screens, Embroideries, Turkish Rugs, Art Materials and Draperies. Chinese Porcelains. Wholesale and Retail.

W. J. MOFFATT,
PROGRAMME PUBLISHER
21-23 BARCLAY STREET,
NEW YORK.



*** Attention may be called to the fact that this is the only theatre in this city absolutely without doors, the entrances being all curtained, and most ample, while upon each floor they give out upon a foyer (the only thing of the kind in the United States), spacious enough to contain the entire audience of each section of the house.

GUIDE TO DIAGRAM. Exits marked 1, 2, 3, lead to Broadway; 4, to Stage; 5, 6, 7, by Balcony Floor to Broadway, by stairs right and left; 8, by stairway to Broadway; 9 to adjoining house-steps.

Charles W. Dickel & Co.'s
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ACADEMY.

The finest Riding School for Instruction and Exercise. Well Lighted and thoroughly Ventilated. Patronized by the best families of New York and vicinity.

TERMS MODERATE.

HORSES SUPPLIED and BOARDED.

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LADIES' TAILORS,
314 FIFTH AVENUE,

HABITS A SPECIALTY.

ITS UNRIVALLED POPULARITY EXCEEDS ALL PREVIOUS YEARS.

Piper Heidsieck, Sec

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THE IDEAL TOOTH BRUSH.

THE PROPHYLACTIC.

The only Brush endorsed by American System of dentistry. Standard authority of the world.

FOR SALE BY ALL DEALERS.

WE HAVE NOW RECEIVED OUR EMBROIDERY STOCK. THESE GOODS ARE FINER AND MORE DAINTY THAN EVER BEFORE SHOWN, AND ARE IMPORTED DIRECT FROM THE BEST MANUFACTURERS OF THIS WORK.

WE THINK WE CAN ASSURE OUR CUSTOMERS THAT THE SAME PATTERNS WILL NOT BE FOUND ELSEWHERE. AMONG THEM ARE MATCHED SETS, OF WHICH WE MAKE A SPECIALTY.

E. A. MORRISON.

893 BROADWAY,
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SMOKE HALL'S
BETWEEN THE ACTS
ALL TOBACCO CIGARETTES.

THESE CIGARETTES ARE NOTED FOR THEIR PURITY AND CLEANLINESS OF MANUFACTURE.

B. PRIESTLEY & CO.'S LIGHT WEIGHT
BLACK SILK WARP FABRICS.

Cairette, Convent Cloth, Princetta, Imperial Twill and Tamise, include materials suitable for the deenest mourning, and for general wear. Unlaid by dust or seaside dampness, cool and light, yet closely woven, they satisfy the demand for handsome and serviceable black summer dresses.

None genuine unless roiled on the "*Varnished Board*," showing the grain of the wood, which is the PRIESTLEY Trade Mark.

They are for sale by the principal dealers throughout the United States, and in New York City by Lord & Taylor, Stern Bros., James McCreery & Co., Jackson's Mourning Store, B. Altman & Co., Simpson, Crawford & Simpson, Le Boutillier Bros., H. O'Neil & Co., and others.

MOËT & CHANDON
WHITE SEAL
CHAMPAGNE.
The Highest Grade of Champagne Imported.

EVENING Performances begin at 8.15. MATINÉES begin at 2. Doors open half an hour earlier.

The BOX OFFICE is open daily from 8 a.m. 6 p.m. and from 7 till 10 p.m. Tickets purchased of any one on the sidewalks are worthless and will be refused at the door. Orders for seats may be sent by letter, or by telegram, or telephone, and in all cases the best seats will be given in the earliest order.

*** ORCHESTRA CHAIRS, $1.50; Balcony Chairs (first five rows) $1.00; rest of Balcony, $1; Second Balcony, 50 cents. Stage Boxes, $15 and $10; Parlour Boxes, $12 & $10. After WEDNESDAY MATINÉE the entire Balcony is placed at $1. CHILDREN half price to all Matinées.

LADIES' TOILET ROOMS will be found opening from the south side of the Parquette Foyer and off the Balcony. Bonnets and cloaks may be checked FREE.

A GENTLEMEN'S SMOKING ROOM opens from the south side of the Parquette Foyer. GENTLEMEN'S TOILET ROOM from the north side.

All the Evening Papers, supplied by TYSON, Fifth Avenue Hotel, will be found in the smoking room.

ALL ARTICLES Found in the Auditorium should be left with the Business Manager, who will give a receipt therefor.

A CLOAK-ROOM for Wraps Umbrellas, and Parcels will be found in the Foyer facing the Ticket-takers. All articles checked WITHOUT FEE.

IN THE DREAM MARKET.

Come, Mr. Dream-maker, sell me to-night
The loveliest dream in your shop;
My dear little lassie is weary of light,
Her lids are beginning to drop.
She's good when she's gay, but she's tired of play
And the tear-drops will naughtily creep;
So, Mr. Dream-maker, hasten, I pray,
My little girl's going to sleep.

A PRUDENT MAN.

BROWN.—My dear fellow—two umbrellas! What on earth is that for

JONES.—Why in case I leave one anywhere.

A SLOW TOWN.

SHE.—Did you visit Pompeii, while abroad, Mr. Wabash?

MR. WABASH (of Chicago)—Yes, and it's about the slowest place I ever struck. I s'pose there's more business done in Chicago in one day than has been done there for ten years.

**** The 2nd *** the Play is the only Programme used in Daly's Theatre. It is the Official Organ of this house. All items for the Advertising Department must be addressed to Wm. H. Moffatt, 31 West 13th Street.*

*** The Directors of Daly's Theatre for the season of 1895-96 will be —

Scenic Department ..... Mr. JAMES ROBERTS
Musical Department ..... Mr. HENRY WIDMER
Mechanical Department ..... Mr. JAMES TAIT
Stage Management ..... { Mr. JOHN MOORE / Mr. E. P. WILKS
Business Manager ..... Mr. RICHARD DORNEY
Treasurer ..... Mr. J. FARRINGTON
Properties and Accessories ..... B. SCHUSTER
Gas Engineer ..... Mr. JOHN WELCH
Wigs, etc., by ..... CHARLES MEYER

CLOSE OF THE NINTH SEASON.

THE season at this theatre will end on Saturday evening, April 7th. But three plays have been presented since the opening, in October last:

"Dandy Dick," acted for 32 times.

"Railroad of Love," acted for 108 times.

"Midsummer Night's Dream," which will receive its 79th representation on the closing night of the season.

*** THERE will be no performance at this Theatre on Good Friday, March 30th.

THIRD VISIT TO LONDON.

After the close of the season in New York, Mr. DALY will take the company upon their annual tour, which this year will include a third visit to London. Only two home cities can be visited during the present year, as arrangements made quite twelve months ago necessitate an earlier opening than usual in London. The entire tour of the company will extend over six months, and will be found of more than ordinary historical interest as will be seen from the following itinerary:

April 9th, Boston, one week;
April 16th, Philadelphia, one week;
April 21st, sail for England;
May 3rd, open in London at the Gaiety Theatre, for 13 weeks;
August 2nd, Stratford-upon-Avon: — a single performance of "Taming the Shrew;"
August 6th, Glasgow, one week.

After this the company will take a recess, until

September 3rd, when they will play in Paris, for one week, at the Vaudeville Theatre;
September 10th, Manchester, one week;
September 17th, Dublin, one week;
September 25th, sail for home, from Queenstown, to begin the Tenth Regular Season at DALY'S THEATRE, New York, early in October.

A SUMMER SEASON

Will be inaugurated at DALY'S THEATRE, on Monday, April 16th, by Rosina Vokes and her company, who will appear in an entirely new programme.

THREE THREADS OF GOLD.

Away o'er the sea as swallows fly,
I would, to all the world to behold,
Flut my wishing fe vain, for a cruel one sigh
Has bound my heart fast with three threads of gold.

Ah! one i- her glance, another her smile,
The third her flower lips. I cannot depart,
For I love her too well; I'm a slave to her will,
With three threads of gold she has fettered my heart.

Ah! could I but break the bright links of my chain,
Adieu, tears, torments to flee I'd be bold;
But, no, no, for better to die of the pain
Than to break you asunder, oh! my three threads of gold.

THE STODDARD LECTURES

now in progress, at the ELEVEN O'CLOCK LENTEN MATINEES, given at this Theatre — will continue as follows:

Course A (beginning Tuesday, Feb 26th) is given Wednesdays and Thursdays, March 5th, 12th and 19th.

Course B (beginning Thursday, March 21st) is given Tuesdays and Fridays, March 26th, 29th, 13th and 16th.

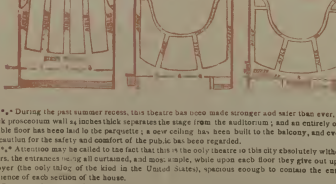
A MAGNIFICENT volume of travels entitled, "Red Letter Days Abroad," by John L. Stoddard, embodying some of his experience in European travel (told in the inimitable way which has placed him at the head of all popular speakers), containing one hundred and thirty beautiful illustrations, is published by Fickner & Co., of Boston, and for sale by the book-trade generally.

A TESTIMONIAL benefit will be tendered to Mr. Tony Hart (late of Harrigan & Hart) at the Academy of Music, on Thursday afternoon, March 19th, on which occasion some of the leading attractions in New York and vicinity will appear.

We are always complaining our days are few and acting as if there would be no end of them.—*Addison.*

THE talent of success is nothing more than doing what you can do well, and doing well whatever you do, without a thought of fame. —*Longfellow*

THE finest flowers are used to make the grand bouquet which is now so popular, and known as "WENCK'S" Opera Bouquet. It is truly the most refreshing and lasting perfume for the boudoir chief.



*** During the past summer recess, this theatre has been made stronger and safer than ever. A brick proscenium wall 24 inches thick separates the stage from the auditorium; and an entirely new double floor has been laid to the parquette; a new ceiling has been built to the balcony, and every precaution for the safety and comfort of the public has been regarded.

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PRESS OF HUNTER & BEACH, 31 WEST 13TH ST., N. Y.

REDFERN has been making some rather daring experiments in pink broadcloth for outdoor wear, and has succeeded in producing some of the most original and stylish gowns this artist has ever achieved.

Louis Roederer's Grand Vin Sec (Brown Label) is gaining favor daily among lovers of fine Dry Champagne.

TABLE D'HOTE Dinner at the Hotel Brunswick, from 6 to 8 P.M., $1.50. The Restaurant a la carte is open until 1 o'clock for the accommodation of Theatre Parties.

REDFERN'S hand-braiding on the gowns and coats made by him is, without doubt, unequaled — some we saw on a new spring gown the other day resembled the fine seed-pearl embroidery of Honiton lace, in its general effect and richness.

THERE are so many kinds of Henriettas," is the complaint of the purchased heroine in the play — and so many of the stage as well. They too will find, when the truth is known, that there is but one Henrietta. "Henrietta finished Cashmere" and "All Wool Henrietta" bear no more resemblance to a genuine Priestley Henrietta than the "Witch of Wall street," or a chestnut Billy do to a silver mine. A Priestley Henrietta has a warp all silk, a bloom (not a gloss). The effect of this silk never frays nor causes dust, is weather-proof, and very durable. "Henrietta finished Cashmere," or "Wool Henrietta," on the contrary, has a woof warp, very thin, on which the filling slips so that the gown frays in the seams and gives way generally; and a gloss, produced by pressing, which spots with water, and speedily wears off, leaving a rough, stringy surface, catching dust and impossible to clean.

REDFERN'S latest riding-habit bodice is without buttons, and the skirt is as scanty as is consistent with grace — it is also very short, the wearer, when standing, showing a good two inches of trouser leg.

THE sparkling wine *par excellence* for a game dinner is Louis Roederer's Grand Vin Sec (Brown Label)

"ONE of the great secrets of Redfern's success in buttons lies in the fact that a lady, ordering from him, feels perfectly sure that the annoyance of seeing an exact duplicate of her own toilette on another person will never occur to her — Redfern never repeats."—*Extract.*

ALL first-class restaurants have Louis Roederer's Grand Vin Sec (Brown Label).

THE proprietorship of the Vendome Baths having passed into other hands, a considerable change in the way of accommodation, improvement and rebeautifying has also been effected — to brief, the establishment may be said to have been entirely remodeled and renewed. No expense has been spared in the interior decorations and appointments which are tasteful and luxurious to a degree, while every attention has been given to the important subject of ventilation, and sewer gas is effectually excluded. In every detail the Vendome Baths will favorably compare with those of the best in the city. The plunge is supplied from a natural spring, and is constantly filled with water of crystal purity. Turkish, Russian and Electric Baths may be enjoyed from 9 A.M. till 12.30 P.M. and on Sundays from 9 A.M. to 6 P.M. These hours are for gentlemen only. The Baths are open to ladies from 9 A.M. to 5.30 P.M., every day except Sunday. The proprietor, Mr. Joseph A. Rich, on, extends a cordial invitation to the public to call and see what a model establishment he has made of the Vendome Baths.

B. ALTMAN & CO.

18th St., 19th St. and 6th Ave.,

(18th Street Station Elevated Road.)

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UNUSUAL ATTRACTIONS

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LADIES' SUITS AND COSTUMES,

of which they have over 200 styles in all new Fabric and suitable for all occasions, which have been marked at VERY LOW PRICES They also wish to direct particular attention to their

DRESSMAKING DEPARTMENT,

where they are prepared to make Evening, Carriage and Street Dresses and Tailor made garments in exclusive designs at very short notice, and at lower prices than have heretofore been asked

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—ARE AT PRESENT THE MOST—

POPULAR AND ARE PREFERRED

BY THE LEADING ARTISTS.

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MUSIC

To WILLIAM SHAKSPERE'S

A Midsummer Night's Dream,

By F. MENDELSSOHN BARTHOLDY.

Overture—Scherzo—Intermezzo—Notturno—

Wedding March and other incidental Music.

Piano and Vocal Score Octavo,

PRICE, 50 CENTS.

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PANSY CORSETS,

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ARE SOLD ONLY BY THE UNDERSIGNED

and stamped with my Name and Trademark

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ALSO, FINE FRENCH UNDERWEAR,

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WINE MERCHANTS,

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1158 BROADWAY, cor. 27th St.

The Celebrated Hermitage and Old Crow Whiskies. No connection whatever with any house in this line. Old "Tow" Rye. Great Western and H. B. K. Champagnes, the finest produced in America, equal to European vintages at HALF THE COST. For parties desiring Wines *off the ice for immediate use*, our store will be kept open until 12 o'clock. Goods delivered up to that hour.

Also, 69 Fulton Street, and 9 Warren Street.

The Annual Old Comedy Revival.

THIS EVENING, FRIDAY, MARCH 9, 1888,

AT A QUARTER-PAST EIGHT,

(For the forty-fifth time,)

A Midsummer Night's Dream,

Written by WILLIAM SHAKSPERE.

For Sole Engagement for the present occasion by MESSRS. DAVE The management of HALF A DOZEN beg The Ladies and Gents from Paris The Mechanical Orchestra from Paris The electric and other lights in charge of Jimmy Wallace, and new and splendid scenery, original and selected, by Hoosh Whimsey.

THESEUS, Duke of Athens.... .. .. .. Mr. JOSEPH HOLLAND

EGEUS, father to Hermia..... .. .. .. Mr. CHARLES FISHER

LYSANDER, in love with Hermia..... .. .. Mr. OTIS SKINNER

DEMETRIUS, beloved of Helena..... .. .. .. Mr. JOHN DREW

PHILOSTRATE, master of the sports to Theseus ...Mr. EUGENE ORMOND

QUINCE, the carpenter, also representing the Prologue

Mr. CHARLES LECLERCQ

SNUG, the joiner, also representing also the..... ...Mr. FREDERICK BOND

BOTTOM, the weaver, ... like wise representing Pyramus. Mr. JAMES LEWIS

FLUTE, the bellows-mender, who also represents Thisbe

Mr. WILLIAM GILBERT

SNOUT, the tinker, also representing Wall in the interlude. ...Mr. JOHN WOOD

STARVELING, the tailor, also representing in the interlude, Moonshine

Mr. EDWARD WILKS

HIPPOLITA, Queen of the Amazons, betrothed to Theseus

Miss PHOEBE RUSSELL

HELENA..... .. .. ..

ESTABLISHED 1850

JAMES MURPHY,
819 BROADWAY,
COR. 12TH STREET.

IMPORTER AND MAKER OF
LIVERIES,
BREECHES,
and UNIFORMS
LADIES' COSTUMES,
JACKETS,
ULSTERS, and
RIDING HABITS.

I will offer the balance of my Winter Woolens at greatly reduced prices to close them out during the present month.

NEW SPRING STYES.
THE CHOICE OF
Foreign and Domestic Markets.
SPRING OVERCOATS, to Order, from $16.00
BUSINESS SUITS, to Order, " 20.00
DRESS SUITS, to Order, " 25.00
TROWSERS, to Order, " 5.00

NICOLL THE TAILOR,
145 & 147 Bowery, and 771 B'way cor. 9th St

Simpson, Crawford & Simpson
Fine Underwear.

THE "JUDIC" CORSET (Registered.)
The most perfect fitting Corset in the world. Lengthens the waist and reduces the size. We are the sole owners.
EXCLUSIVE NOVELTIES IN
Ladies' Wrappers & Matinees
IN SILK, CASHMERE, FLANNEL AND EIDER DOWN.
6TH AVE. AND 19TH ST.

TRADE
FAIR
AND
SQUARE
MARK

This Label is on the best Ribbon made.

All the music performed at this theatre can be obtained (if published) at
WM. A. POND & CO.'S,
25 UNION SQUARE.

FINGER NAILS
BEAUTIFIED.
AHLSTROM & FRANCIS,
(Late with Mme COBE,)
Manicure Office, 52 WEST 22D STREET.
EXPERIENCED OPERATORS.
SPECIAL ATTENTION TO CHILDREN.

KATE.

There's something in the name of Kate
Which many will condemn;
But listen now while I relate
The traits of none of them.

There's deli-Kate, a modest dame,
And worthy of your love;
She's nice and beautified in frame,
As gentle as a dove.

Communi-Kate's intelligent,
And we may well suppose;
Her fruitful mind is ever bent
On telling what she knows.

There's intri-Kate, she's so obscure,
'Tis hard to find her out,
For she is often very sure
To put your wits in rout;

Prevari-Kate's a stubborn maid,
She's sure to have her way;
The cavilling, contrary jade,
Objects to all you say.

There's silver-Kate, a perfect pest,
Much given to dissolute;
Her prattling tongue can never rest,
You cannot her refute.

There's sloki-Kate, quite a feet,
Who fails to gain her point;
Her case is quite unfortunate,
And sorely out of joint.

Equivo-Kate no one will woo;
The thing would be absurd;
She is so faithless and untrue;
You cannot take her word.

There's windy-Kate; she's good and true
And strives with all her might
Her duty faithfully to do,
And battles for the right.

There's rust-Kate, a country lass,
Quite fond of rural scenes;
She likes to ramble through the grass,
And through the evergreens.

Of all the maidens you can find,
There's none like edu Kate;
Because she elevates the mind,
And aims for something great.

THE two-legged crank is the hardest to tame.

ASK YOUR GROCER
—FOR—
HOLMES & COUTTS'
FAMOUS
English Biscuits.
Sold by all First-class Grocers.

The grand balls given at the Metropolitan Opera House, and the more select affairs given at Delmonico's, Hotel Brunswick and other places during this year, has furnished one very noticeable feature—the variety and richness of the costumes worn on such occasions surpassing all previous seasons. Many of the prettiest and most novel in design are the production of the house of B. ALTMAN & CO., whose dressmaking department being most extensive and complete in arrangements is fast becoming the Mecca of the fashionable world. At this great establishment one finds the different departments for Silks, Laces, Velvets etc., stocked with the finest goods the European markets furnish, so that ladies in ordering Ball Dresses, Wedding Outfits, Reception Gowns, Street and Tailor-made Garments, etc., can select from an endless variety of goods, such as no dressmaking house in this country can exhibit.

SHE HAD HIM.

"Yes," said the young man, as he threw himself at the feet of the pretty schoolteacher, "I love you, and would go to the world's end for you."

"You could not go to the end of the world for me, James. The world, or the earth, as it is called, is round like a ball, slightly flattened at the poles. One of the first lessons in elementary geography is devoted to the shape of the globe. You must have studied it when a boy."

"Of course I did, but—"

"And it is no longer a theory. Circumnavigators have established the fact."

"I know, but what I meant was that I would do anything to please you. Ah! Minnie, if you knew the aching void—"

"There is no such thing as a void, James. Nature abhors a vacuum; but, admitting that there should be such a thing, how could the void you speak of be a void if there was an ache in it?"

"I meant to say that my life would be lonely without you; that you are my daily thought and my nightly dream. I would go any where to be with you. If you were in Australia, or at the North Pole, I would fly to you. I—"

"Fly! It will be another century before men can fly. Even when the laws of gravitation are successfully overcome there will still remain, says a late scientific authority, the difficulty of maintaining a balance—"

"Well, at all events, except the youth, I've got a pretty fair balance in the savings bank and I want you to be my wife. There!"

"Well, James, since you put it in that light, I—"

Let the curtain fall.—*Boston Courier.*

MAMMA—What are you doing, Ned?

NED—You told me that when I felt angry with you I must count ten.

MAMMA—Well?

NED—I've counted 737 and I'm just as mad as I was before.—*Tid-Bits.*

YOUNG MAN (to messenger boy)—What did the young lady say when you gave her the flowers?

MESSENGER BOY—She asked the young fellar, who was sitting on the porch with her if he didn't want some for a buttonhole bouquet.—*New York Sun.*

The man who dreams himself so great,
And his importance of so much weight,
Will learn, in school of tribulation,
The folly of his expectation.

Cowper.

SOZODONT.
A GRATEFUL ODOR,
Indicative of health and purity, is communicated to the mouth by the aromatic
SOZODONT,
which makes the *teeth as whitest snow* and as radiant as polished porcelain, and contains no ingredient that is not highly beneficial to both gums and teeth.
The *Lyric* and *Dramatic* professions are loud in their praises of
SOZODONT.

E. A. MORRISON,
893 BROADWAY
Importer and Manufacturer of new and pretty designs in Children's Coats, Sacques, Dresses and Bonnets of a superior order.
Fine BABY-WEAR, of every description. Trimmed Baskets, Bassinettes and Swinging Cribs.

DR. SHEFFIELD'S
TOOTH CROWNS.
TEETH WITHOUT PLATES.
Avoid Extraction. No Pain. Beautiful. Firm.
Comfortable. Durable.

By this system roots of teeth can be restored to perfect usefulness, restoring the power of mastication as with the natural teeth.
If but three firm roots or teeth still remain in either jaw in proper position, an entire set of teeth can be attached to them, being in every manner a perfect imitation of the natural teeth. Send for illustrated pamphlet giving references.
If your dentist has learned to do this work, have him perform the operation for you; but be sure he has been properly instructed, and ask to see his license issued by the International Tooth Crown Co. authorizing him to make Tooth Crowns and Bridge Work, as, if a dentist performs these operations without such authority, the patient as well as the dentist is liable for damages.
List of Letters Patent of the United States belonging to the International Tooth Crown Co.

NO.	DATED.	NO.	DATED.
144,187,	Nov. 4, 1873	277,049,	May 22, 1883
258,949,	March 15, 1881	277,268,	" "
245,782,	Aug. 15, 1881	277,503,	" "
264,315,	Feb. 10, 1880	280,119,	July 31, 1883
277,054,	May 22, 1883	280,981,	May 26, 1885
277,055,	" "	218,578,	" "
277,056,	" "	219,580,	" "
277,057,	" "	290,431,	Nov. 17, 1883
277,058,	" "	290,284,	" 16, 1883
277,059,	" "	304,285,	" "
277,060,	" "	284,396,	Dec. 14, 1886
277,061,	" "	354,357,	" "
277,062,	" "	357,041,	Feb. 1, 1887

* These inventions have been patented in England, France, Belgium, Spain, Italy and Austria.

LUCIUS T. SHEFFIELD, D. M. D.
26 West 32d Street, New York.
W. W. SHEFFIELD, D. D. S.
New London, Conn.
INVENTORS. PROJECTORS.

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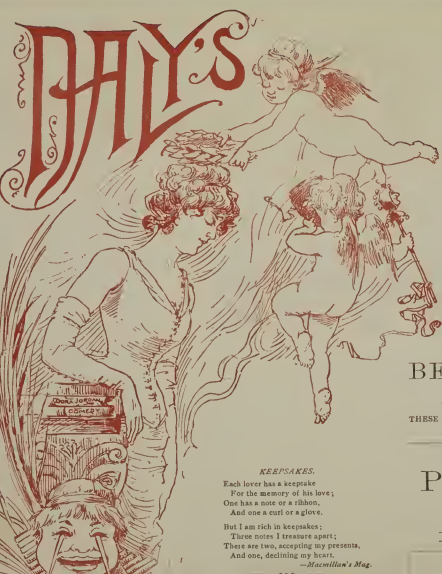
863 BROADWAY,
Try our COCOA.
FAMILY AND VANILLA CHOCOLATES.
PURE. HEALTHFUL.
SOLD AT OUR STORES AND BY GROCERS.

DALY'S



DURING THE REGULAR SEASON AT Daly's Theatre the Evening Performances begin at 8.15 o'clock, and the Matinees begin at 2 o'clock.

The doors are opened at half-past one, and at half-past seven.

THE BOX OFFICE is open daily from 8 a.m. until 6 p.m., and from 7 p.m. until 10 o'clock. Tickets purchased on the sidewalk ARE NOT GOOD, and will be refused at the door.

A PUBLIC TELEPHONE has been connected with this theatre, and orders for seats may be given through the Telephone, or by Telegraph, or District Messenger or by Mail; and in all cases the best seats will be given to the earliest order.

THE PRICES are as follows: Evenings and Saturday Matinee, Orchestra Chairs, $1.50; Balcony Chairs (five first rows), $1.50; rest of Balcony, $1; Second Balcony (all chairs), 50 cents. Stage Boxes, $15 and $12; Parisian Boxes, $12 and $10.

FOR THE WEDNESDAY MATINEES the prices will be as above, except the entire Balcony (reserved chairs) will be ONE DOLLAR each seat. CHILDREN half price to all Matinees.

A TOILET ROOM FOR LADIES will be found opening from the Foyer at the south end of the same. ANOTHER TOILET ROOM for Ladies will be found on the Balcony Floor, at the head of the stairs leading to the same. AN ATTENDANT will be found in each room. Iced water always to be had free.

A SMOKING-ROOM for Gentlemen opens from the Foyer at the foot of the balcony stairway. The evening papers, always on file, supplied from Tyson's News Stand and Ticket Office, Fifth Avenue Hotel. Iced water always ready. *** A Gentlemen's Toilet Room on the up-town end of Foyer.

A CLOAK-ROOM for Wraps, Umbrellas, and Parcels will be found in the Foyer facing the Ticket-taker. An attendant will receive and check all articles WITHOUT FEE.

☞ ANY ONE FINDING LOST ARTICLES in the auditorium will please report the same, or leave them with the Business Manager in the Box Office, where application may also be made for the same.

KEEPSAKES.

Each lover has a keepsake
For the memory of his love;
One has a note or a ribbon,
And one a curl or a glove.

But I am rich in keepsakes;
Three notes I treasure apart;
There are two, accepting my presents,
And one, declining my heart.

—Macmillan's Mag.

* * *

IT is stated that electricity will put a piano out of tune. What is more badly needed is something a little more powerful than electricity—something that will put certain pianos out of the house next door.

* * *

YOUNG HUSBAND—Isn't there something peculiar about the taste of these onions, my dear?

YOUNG WIFE (anxiously)—Oh, I hope not, dear. I took such pains with them. I even sprinkled them with Jockey Club before I put them to boil to take away the unpleasant odor.

* * *

MOTHER (to her daughter, just seven years old)—What makes you look so sad, Carrie?

CARRIE (looking at her baby brother, three weeks old)—I was just thinking that in about ten years from now, when I shall be entering company and having beaus, that brother of mine will be just old enough to bother the life out of me.

* * *

A PRETTY maiden fell overboard and her lover leaned over the side of the boat as she rose to the surface and said, "Give me your hand!"

"Please ask pa," she said, as she sank for the second time.—*Boston Courier.*

* * *

NERVOUS OLD LADY (on seventh floor of hotel)—Do you know what precautions the the proprietor of the hotel has taken against fire?

PORTER—Yis, mum. He has the place inshoored for twice wot it's worth.

WE have now received our EMBROIDERY STOCK. These Goods are finer and more dainty than ever before shown, and are imported direct from the best manufacturers of this work.

We think we can assure our customers that the same patterns will not be found elsewhere. Among them are Matched Sets, of which we make a specialty.

EDWARD A. MORRISON.

893 Broadway,
13 East 19th Street.

PARIS GLOVES.

The best in the world. The cheapest of all, as the trial of a single pair will prove.
Price List and Color Card sent on application. Gloves made to order in two (2) hours.

J. M. CHANUT & CIE.

Paris, 109 Avenue D'Orleans; New York, corner 5th Avenue and West 12th Street; Boston, 3 Temple Place; Baltimore, 16 North Charles Street.

SMOKE HALL'S

BETWEEN THE ACTS

ALL TOBACCO CIGARETTES.

THESE CIGARETTES ARE NOTED FOR THEIR PURITY AND CLEANLINESS OF MANUFACTURE.

SPARKLING

PIPER HEIDSIECK,

LONG FAMOUS,
STILL UNRIVALLED.
INTENSELY DRY.

PRIESTLEY'S CAMEL-HAIR FABRICS

Include a complete line of Camel-Hair cloths, both for costumes and wraps, of extra quality; the Real India Cloth, uniting the Camel Hair effect with the graceful folds of India draperies; and the new Silk-Warp Diagonals and Serges, the softest and most luxurious of materials, yet firm in texture. They are equally suitable for wear in and out of mourning. None genuine unless rolled on a "Yarnished Board," which is the Priestley trade-mark.

They are for sale by all the principal dealers in the large cities, and in New York City by Lord and Taylor, Stern Bros., Jackson's Mourning Store, B. Altman & Co., Simpson, Crawford & Simpson, Le Boutillier Bros., H. O'Neill & Co., and others.

PURE TOKAY WINE, $7.00 per case. Unexcelled as a stimulant and tonic. D. Koch & Co., 735 Broadway, New York.

THE GIRL WE LOVE.

A song for the girl we love,
God love her!

A song for the eyes with their tender wile,
And the fragrant mouth with its melting smile,
The rich, brown tresses uncontrolled,
That clasp her neck with their tenderest hold;
And the blossom lips, and the dainty chin,
And the lily hand that we try to win—
The girl we love,
God love her.

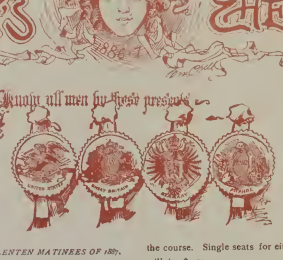
A FEW PROVERBS—ADAPTED FROM THE GERMAN.

Dink apout dings slowly, und do 'em brompt'y.
Der man vat vas in a hurry, goes fishin' mit an emhty pond in.
To-day vas worth more as two dimes to-morrow.
A cat vot weans kid gloves don't cotch many leedle mice.
Der biggest day of der yeer has got a night shust der same.
Go to ped und get up in der morning regular, und you learn some-dings.
Food fur de living vas better as flowers fur de dead.
Ignorance is der fodder of many broken legs.
Der more a man works, der more idle he don't was.
One goot head vas vorth hallaf a dozen hands.
Der garden is much like der man vot makes der gaiden.
A schooner in der handt vas worth dree in der keg.
A man vot don't like music vas apout as goot as der Indian sign mit der front of a cigar store.
Love und reason don't speak mit each other as they pass by.

OFFICIAL

DALY'S THEATRE

1886



*** This Bill of the Play is the only Programme used in Daly's Theatre. It is the Official Organ of this house. All communications to the Editor should be addressed to the Manager of Daly's Theatre.*

All favors for the Advertising Department must be addressed to W. J. Moffatt, 169 Fulton Street.

*** Mr. Daly's Chief Aids for the Season of 1886-87 will be, as heretofore:—

In the Scenic Department.....	Mr. James Roberts
In the Musical Department...	Mr. Henry Widmer
In the Mechanical Department ...	Mr. James Tait
In the Stage Management.....	Mr. John Moore Mr. R. F. Wilks
In the Business Management,	Mr. Richard Dorney
Assistant.....	Mr. C. F. Chatterton
Treasurer.....	Mr. James McCarthy
Gas Engineer.....	Mr. John Welch
Wigs, etc., by.....	Charles Meyer

A SPECIAL MATINEE.

TUESDAY, February 22d (Washington's Birthday), a special HOLIDAY MATINEE. Regular Saturday matinee prices.

A NOVELTY FROM SHAKSPERE.

It sounds strange in the last quarter of the nineteenth century to announce a novelty by Shakspere, who ceased writing in the first quarter of the seventeenth century.

And yet the representation which Mr. Daly gave on Tuesday night, January 18, 1887, was positively the first performance on any stage in America of Shakspere's "TAMING OF THE SHREW" as a comedy, with its quaint "Induction" just as Shakspere wrote it.

In the form of a farce, as Garrick reduced the piece, and robbed of all its ingenious comedy contrasts and conceits, this play has had very frequent representation during the past hundred and twenty-five years; but in its *entirety* it has never before been acted in this country, and only once or twice in England within the past century and a half.

ALL NOVELTIES POSTPONED.

In consequence of the *enormous success* of "*The Taming of the Shrew*," all other novelties are postponed.

A special and most elaborate revival of Mr. Daly's popular comedy, "*Needles and Pins*," with several new features and a VERY GREAT CAST, may be given before the end of the season.

GIFT OF
LOUISE ST. JOHN WESTERVELT
1938

THE LENTEN MATINEES OF 1887.

Mr. Stoddard's illustrated lectures have come into such great favor, and so many families were disappointed last spring, being unable to obtain course or even single tickets, that Mr. Daly has deemed it advisable to arrange with Mr. Stoddard (through Messrs. Burdett & North, his managers) for a double course this year, to be given simultaneously, as follows:—

The First Course, or "COURSE A," will consist of five illuminated lectures, and will be given: Monday, March 7; Monday, March 14; Thursday, March 17; Monday, March 21; and Thursday, March 24.

The Second Course, or "COURSE B," will consist of precisely the same five lectures, and will be given: Tuesday, March 8; Tuesday, March 15; Friday, March 18; Wednesday, March 23; and Friday, March 25.

The lectures will begin each morning at eleven o'clock precisely, as before.

AN ORGAN RECITAL of about fifteen minutes' duration will precede each lecture.

THE COURSE TICKETS for each course of five lectures will be Five Dollars securing the same reserved seat for each lecture of the course. Single seats for either course will be $1.50.

In ordering tickets, please designate whether "Course A" or "Course B" is preferred. There will be absolutely no difference in the subjects or illustrations of either course.

The subjects for the present series will be as follow:—

First Lecture—"Napoleon III. and the Fall of Paris."

Second Lecture—"Queen Elizabeth and her Times."

Third Lecture—"Charles Dickens and His Travels." This is an entirely new lecture and deals rather with the man and his life than with his works.

Fourth Lecture—"Egypt and the Nile."

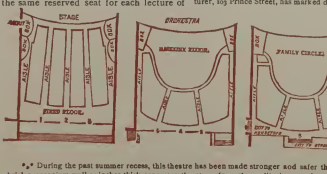
Fifth Lecture—"Peter the Great, or the Birth of Russia."

*** Orders for course tickets will be filed, and filled when the tickets are ready, in the order in which they may be received.

SEEKING INFORMATION.—"PA, why is a girl called a belle?" asked Clara.

"Oh, I guess it's because of her tongue," unfeelingly replied the old man.

Now is the time to secure an elegant sealskin garment at a bargain. C. C. SHAYNE, manufacturer, 103 Prince Street, has marked down prices.


STAGE
ORCHESTRA
ORCHESTRA CIRCLE
FAMILY CIRCLE
ROW A
ROW B
ROW C
ROW D
ROW E
ROW F
ROW G
ROW H
ROW I
ROW J
ROW K
ROW L
ROW M
ROW N
ROW O
ROW P
ROW Q
ROW R
ROW S
ROW T
ROW U
ROW V
ROW W
ROW X
ROW Y
ROW Z
AISLE
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GRAND, SQUARE AND UPRIGHT
PIANOS,
World-renowned for their sympathetic purity of tone, great durability, and singing quality.
A FINE SELECTION OF ALL STYLES ALWAYS ON HAND.
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Strictly First-class Wines and Liquors. English and Scotch Ales, Fine Groceries and Cigars.
The celebrated Old Crow and Hermitage Whiskies (rare mash) a leading specialty. No other house can furnish Old Crow "Rye."
N. B.—For the convenience of parties desiring wines off the ice for immediate use, our store will be kept open until 11.30 o'clock. Goods delivered up to that hour.

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BERMUDA.
SIXTY HOURS FROM NEW YORK
BY ELEGANT STEAMSHIPS WEEKLY.
FROST UNKNOWN.
MALARIA IMPOSSIBLE.
QUEBEC S. S. CO., 31 BROADWAY, N.Y.
THOS. COOK & SON, 261 Broadway.

A GENTLEMAN
Recently bought a pound of the delicious Chocolate Creams made and sold at the DAISY KITCHEN, Nos. 44 and 45 East 14th Street. Handing the handsome lady attendant 50 cents, she gave him 25 cents change. When outside, he told a lady friend he got them for half-price. So he did; but the joke is, everybody gets them for half-price too.

CLOTHING CLEANSED OR DYED.
LEWANDO'S, Price-List Free,
2 W. 14th Street, corner 5th Avenue.
731 Sixth Avenue, near 44th Street.
976 Eighth Avenue, near 57th Street.

No. 27 UNION SQUARE.
HARRIET HUBBARD AYER.
RECAMIER CREAM
AND
RECAMIER BALM
FOR THE COMPLEXION.
Made from a recipe used by the celebrated Mme. Recamier, and never manufactured for sale before.
Guaranteed, if used according to directions, to remove sunburn, roughness, pimples, and all cutaneous eruptions. For sale by all druggists.

THIS EVENING, THURSDAY, FEBRUARY 17, 1887,
Shakspere's
Comedy, in Five Acts and An Induction, slightly modified and re-arranged, for the present occasion, by Mr. AUGUSTIN DALY, entitled:

The Taming of the Shrew.

The New scenes by Mr. James Roberts and Mr. Henry E. Hoyt. The New Historical Costumes by Messrs. Arnold & Constable, from designs by E. Hamilton Bell, Esq.; and the original and selected Incidental Music by Mr. Henry Widmer.

Characters in the "INDUCTION."

A LORD.....Mr. GEORGE CLARKE
CHRISTOPHER SLY, a drunken tinker.....Mr. WILLIAM GILBERT
THE HOSTESS.....Miss M. SYLVIE
A PAGE, representing a lady.....Master W. COLLIER
HUNTSMEN.....Mr. PATTEN, Mr. IRETON, Mr. MURPHY, &c.
PLAYERS.....Mr. BOND, Mr. WOOD

Persons in the Comedy.

BAPTISTA, a rich gentleman of Padua.....Mr. CHARLES FISHER
VINCENTIO, an old gentleman of Pisa.....Mr. JOHN MOORE
LUCENTIO, son to Vincentio, loving Bianca.....Mr. OTIS SKINNER
PETRUCIO, a gentleman of Verona, suitor to Katherine...Mr. JOHN DREW
GREMIO, an old gentleman.....} suitors to } Mr. CHARLES LECLERCQ
HORTENSIO, a young gentleman } Bianca } Mr. JOSEPH HOLLAND
A PEDANT, an old fellow, set up to represent Vincentio...Mr. JOHN WOOD
A TAILOR.....Mr. GEORGE PARKES
GRUMIO, serving man to Petrucio.....Mr. JAMES LEWIS
BIONDELLO.....} servants to Lucentio } .....Mr. E. P. WILKS
TRANIO.....} .....Mr. FRED'K BOND
Guests, singers, &c., by Miss Filkins, Miss Amber, Miss Ratcliff, Miss Campbell, Meisrs. Ireton, Collier, Murphy, Patten, &c.
KATHERINE, the Shrew.....Miss ADA REHAN
BIANCA, her sister.....Miss VIRGINIA DREHER
A WIDOW, who marries Hortensio.....Miss JEAN GORDON
CURTIS, of Petrucio's household.....Mrs. G. H. GILBERT

The Induction.

Scene 1.—Before an Alehouse on a Heath (Roberts).
Scene 2.—A Bedchamber in the Lord's House. (Roberts).

The Play.

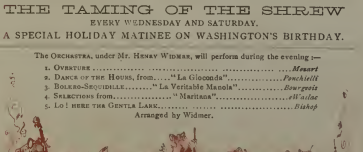
Act I.—*Scene:* Padua. A Public Place. (Roberts.)
Act II.—*Scene:* A Salon in Baptista's House. (Roberts).
Act III.—*(Same scene.)*
Act IV.—*Scene 1.* Before Baptista's House. (Roberts.)
Scene 2. A Hall in Petrucio's Country House. (Roberts.)
Act V.—*Scene 1.* Before Lucentio's House. (Roberts.)
Scene 2. Banquet Hall in Lucentio's House. (Hoyt.)

**** The song, "*Should He Upbraid*" (music by Sir Henry Bishop), which will be given in the final tableau, is sung by Miss St. Quentin and a chorus of boy voices.

MATINEES OF
THE TAMING OF THE SHREW
EVERY WEDNESDAY AND SATURDAY.
A SPECIAL HOLIDAY MATINEE ON WASHINGTON'S BIRTHDAY.

The Orchestra, under Mr. Henry Widmer, will perform during the evening:—

1. Overture.....*Mozart*
2. Dance of the Hours, from....."La Gioconda".....*Ponchielli*
3. Bolero-Seguidille.....""La Veritable Manola".....*Bourgeois*
4. Selections from....."Martians".....*ell'Aulae*
5. Lo! here the Gentle Lark.....*Bishop*
Arranged by Widmer.



KNABE'S PIANOS are used exclusively in DALY'S THEATRE.
The Hoffman House Livery Stables are connected by special wire with the Business Office, and carriages may be ordered any time during the evening.

KNABE
GRAND, UPRIGHT AND SQUARE
PIANOS.
No. 112 Fifth Avenue.
For nearly fifty years before too public these instruments have, by their excellence, attained an unpurchased pre-eminence, which establishes them the unequaled in
TONE, TOUCH, WORKMANSHIP AND DURABILITY.

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BROTHERS'
MATCHLESS
PIANOS.
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HOSIER AND GLOVER
Paris and London High Grade Novelties a Specialty.

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MOËT
WHITE & SEAL
CHANDON
Dry, Delicate, and Delicious.

TAYLOR'S RESTAURANT,
ST. DENIS HOTEL,
Broadway and Eleventh Street,
THE POPULAR RESORT FOR
SHOPPING AND LUNCHEON PARTIES
OPEN UNTIL TWELVE O'CLOCK
FOR SUPPER PARTIES
AFTER THE THEATRE.
WILLIAM TAYLOR,
PROPRIETOR.

BRYANT & ONDRAK,
LADIES' TAILORS,
314 FIFTH AVENUE.

HABITS A SPECIALTY.

L. A. LANTHIER'S
GALLERY OF FINE ARTS
No. 22 EAST 16TH STREET,
ONE DOOR WEST OF UNION SQUARE, NEW YORK.

The above premises have been remodelled with special reference to the proper exhibition and leisure examination by visitors of Fine Oil Paintings, of Water Colors, Arms, Japanese Rugs, Old Silver, Bronzes, Marbles, Porcelains, Art Glass, Ivory Carvings, and Bric-a-Brac Generally.

OLD MAHOGANY FURNITURE A SPECIALTY.

TRADE
FAIR
AND
SQUARE
MARK

This Label is on the best Ribbon made,

NICOLL THE TAILOR,
NOS. 145, 147 AND 149 BOWERY,
AND
NO. 771 BROADWAY, CORNER 9TH ST.

THE LEADER OF FASHIONABLE AND MODERATE-PRICED CUSTOM TAILORING.

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SEA FOAM WAFERS
ARE THE BEST.
Each Biscuit marked SEA FOAM.
ASK YOUR GROCER.

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169 FULTON ST.,
NEW YORK.

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PURE CALIFORNIA WINES (choice vintages) sent securely packed. Send for price list. D. RICH & CO., 735 Broadway, New York.

THE RIGHT ROAD.

"I have lost the road to happiness—
Does any one know it, pray?
I was dwelling there when the morn was fair,
But somehow I wandered away.

"I saw rare treasures in scenes of pleasures,
And ran to pursue them, when lo!
I had lost the path to happiness
And I knew not whither to go.

"I have lost the way to happiness—
Oh, who will lend me back?"
Turn off from the highway of selfishness
To the right—up duty's track!

Keep straight along and you can't go wrong,
For as sure as you live, I say,
The fair, lost fields of happiness
Can only be found that way.

—*Ella Wheeler Wilcox.*

CONTEMPORANEOUS COMEDIES.

I.

CHARLEY LONGBOW—Yes, an inveterate smoker uses the weed merely from habit. Why, I knew an old fellow who smoked all the time, and one day I filled his pipe with leather chips, and he said it was the best tobacco he ever tasted.

SHE—You must look much younger than you really are.

HE—Er —— why?

SHE—Why, papa says he heard that story when he was a little boy.

II.

MARIA—John, do you remember when we used to swing on my father's front gate?

JOHN—Yes, Maria, I do.

MARIA—And the moon used to look so beautiful, John.

JOHN—It did, Maria.

MARIA—And the stars were so bright.

JOHN—They were.

MARIA—I wonder if the moon is so beautiful and the stars just as bright now as they were then, John.

JOHN—I presume they are, Maria.

MARIA—Then, why can't we swing on the front gate now and look at the moon and the stars and the blue night skies, with their fleecy clouds, as we used to do then?

JOHN—We can, Maria, if we want to.

MARIA—Then, John, let us go out to the front gate for a while and see if it will seem anything like it used to.

JOHN—All right, Maria. You go out and try it a while, and if you like it maybe I'll take a turn at it.

But Maria thought him too much of a brute to do anything of the kind.

MAN.

What a queer combination of cheek and perversity,
Insolence, pride, gab, impudence, vanity,
Jealousy, hate, scorn, baseness, insanity,
Honor, truth, wisdom, virtue, urbanity,
Is that whimsical biped called man!

Who can fathom the depth of his innate depravity?
To-day he's all payety, to-morrow all gravity.
For blowing his own horn, he has a propensity,
Even under clouds of singular density.

Oh, mythical clay-bank called man!—*Life.*

The recently introduced silk warp crepe cloth, which is a fabric with cloth body and crape-like surface, is one of the B. Priestley varnished board novelties, of which entire toilettes are composed, and another new dress material is the silk warp Camel-Hair, which makes up very richly.

Sealskin garments and fashionable furs are being sold at greatly reduced prices by C. C. SHAYNE, manufacturer, 103 Prince Street. Mr. Shayne will make extensive alterations in his buiding the coming Spring.

MANY people are curious to know the cost of fitting up, and the yearly expenses of the DARBY KITCHEN, Nos. 44 and 45 East 14th Street, Union Square. Here are the correct figures: Store rent (seven floors), $6,400; music, $1,280; electric light, $4,250; steam-heating and elevators, $1,150; 145 employes, $53,200. Total per year, $68,280. Fitting up dining-rooms, parlors, reading and toilet rooms, kitchen, bakery, candy and soda water factory, $38,000. This immense establishment has an average of 7,000 delighted patrons daily. Everything sold on the premises is of the choicest quality and half the usual price. The delicious Java coffee or cream soda, with pure fruit juices, for five cents, is a revelation to many.

Fresh, Pure, Delicious Bonbons and Chocolates, Novelties in Imported Fancy Baskets and Bonbonnieres suitable for any occasion. HUYLER'S, 863 Broadway, between 15th and 16th Streets, and 150 Broadway, corner of Liberty Street, New York. Brooklyn, 339 and 341 Fulton Street.

C. C. SHAYNE, furrier, 103 Prince Street, near Broadway, has marked down prices of sealskin garments and fashionable furs.

MESSRS. HOLMES & COUTTS' English Biscuits are found on the tables of almost every household, and they are partaken of with a relish by both old and young. They are of the best quality in every respect and in their preparation only absolutely pure materials are used. Try them and you will use no others.

SOZODONT.
A GRATEFUL ODOR,
Indicative of health and purity, is communicated to the mouth by the aromatic
SOZODONT,
which makes the *teeth as white* and as radiant as polished porcelain, and contains no ingredient that is not highly beneficial to both gums and teeth.
The *Lyric* and *Dramatic* professions are loud in their praises of
SOZODONT.

Messrs. Wallace & Company
MANUFACTURERS AT
29 & 31 CORTLANDT ST.,
For many years, of the FINEST CHOCOLATES AND BON-BONS, for the choicest distributive trade of the principal cities of the United States and Canada, have, on solicitation, opened elegant Retail Salesrooms at
1149 BROADWAY,
Between 26th and 27th Sts.
Orders Packed for Shipment by Mail or Express.

All the music performed at this theatre can be obtained (if published) at
WM. A. POND & CO.'S,
25 UNION SQUARE.

A PERFECT TABLE CLARET, $4.50 per case. Mild, mellow and delicious. D. RICH & CO., 735 Broadway, New York.

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CHAMPAGNE
UNEXCELLED.
VERY DRY.
FELIX JACQUIN,
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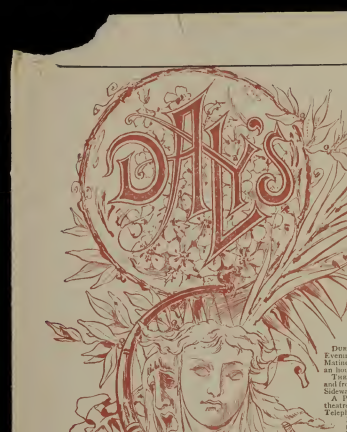


DURING THE REGULAR SEASON at Daly's Theatre, the Evening Performances begin at 8.15 o'clock, and the Matinées begin at 2 o'clock. The doors are opened half an hour before, in each instance.

THE BOX OFFICE is open daily from 8 A.M. until 6 P.M., and from 7 P.M. until 10 o'clock. Tickets Purchased on the Sidewalk are not good, and will be refused at the door.

A PUBLIC TELEPHONE has been connected with this Theatre, and orders for seats may be given through the Telephone, or by Telegraph, or District Messenger, or by Mail; and in all cases the best seats will be given to the earliest order.

THE PRICES are as follow: Evenings and Saturday Matinée, Orchestra Chairs, $1.50; Balcony Chairs (five first rows), $1.25; rest of Balcony, $1. Second Balcony (all chairs), 50 cents. First row, entitled to best seats. Stage Boxes, $15 and $12.5 Parisian Boxes, $10 and $6.

FOR THE WEDNESDAY MATINÉE the prices will be as above, except the entire Balcony (reserved chairs) will be ONE DOLLAR each seat. CHILDREN half price to all Matinées.

A TOILET-ROOM FOR LADIES will be found opening from the Foyer at the southerly end of the same. ATTENDANT TOILET-ROOM for Ladies will be found on the Balcony Floor, at the head of the stairs leading to the same. AN ATTENDANT will be found in each room. Iced water always to be had free.

A SMOKING-ROOM for Gentlemen opens from the Foyer at the foot of the balcony stairway. The evening papers, always on file, supplied from LYNDE'S NEWS-STAND and Ticket Office, Fifth Avenue Hotel. Iced water always ready. *** A Gentlemen's Toilet-Room on the up-town end of the Foyer.

A CLOAK-ROOM for Wraps, Umbrellas, and Parcels will be found in the Foyer facing the Ticket-taker. An attendant will receive and check all articles without fee.

ANY ONE FINDING ANY ARTICLE in the auditorium will please report the same, or leave them with the Business Manager in the Box Office or the Business Office, where application may also be made for the same.

E. A. MORRISON,

893 BROADWAY

(BETWEEN 19TH AND 20TH STREETS),

ELEGANTLY TRIMMED

BONNETS,

LADIES' CAPS

AND

CHOICE FRENCH FLOWERS

A SPECIALTY, FOR FINE TRADE.

Matchless in beauty, superb in quality, artistic in design. Therein lies the power which creates such a demand for the fall shapes of gentlemen's hats issued by Knox, "the" Hatter, 212 Broadway, 194 Fifth Ave.; 340 Fulton Street, Brooklyn.

PIPER HEIDSIECK,

FINEST DRY WINE IMPORTED.

PIPER'S SEC,

VERY DRY.—ENGLISH STYLE.

The First Japanese M'f'g and Trading Co.

Importers of Japanese Goods, invite an inspection of their Fall Importation of Novelties, now displayed at 864 Broadway, for retail, and at No. 456 Broadway, for wholesale.

HOW TO BUY A PIANO.—In former times, when pianos were sold from $300 to $800, and then only for spot cash, none but the wealthy could afford such a luxury. But to-day it is very different. We are reminded of this by noticing that the enterprising firm of Horace Waters & Co., of New York, offer elegant new pianos, of their own manufacture, at about one-half these prices, and, moreover, sell them in all parts of the country, near and remote, on small monthly payments. By their advertisement in another column we see they offer to sell new pianos on a payment of only $25 cash and take the balance, $10 monthly, until all paid. On organs their terms are only $15 cash and $5 monthly until paid. This certainly affords all persons of moderate means an opportunity to get a first-class piano or organ at a low price and on easy terms. Our own dealings with Horace Waters & Co. warrant us in stating that all parties who buy of them will be honorably and liberally treated.—*Farm, Field and Fireside.*

DIVISION OF PROFITS.—W. Duke, Sons & Co., have gone to the expense of a neat little holder for each CAMEO CIGARETTE, which is made from the finest tobacco grown, and furnish them to the consumer at the same prices as the old-fashioned cigarette.

IMPORTANT.—When you visit or leave New York City, save Baggage, Expressage and $3 Carriage Hire, and stop at the GRAND UNION HOTEL, opposite Grand Central Depot.

643 Elegant rooms, fitted up at a cost of one million dollars. $1 and upwards per day. European Plan. Elevator.

Restaurant supplied with the best. Horse cars, stages and elevated railroad to all depots. Families can live better for less money at the Grand Union Hotel than at any other first-class hotel in the city.

PARTIES desiring to advertise in this elegant programme should address the publisher, WILLIAM J. MOFFATT, 85 Nassau Street, New York.

THE BALLET GIRL.

With complexion like the rose
'Mid the snows,
Due to powder on her nose,
I suppose,
She twirls upon her toes
In abbreviated clothes,
And exhibits spangled hose
To her beaux.

When cruel time bestows
Adipose,
Fairy parts and all those
She outgrows,
And murmuringly goes
To the very hindmost rows,
To pirouette and pose
With the "crows."

When life frayed and faded grows,
Like her bows,
She in garret sits and sews
Furbelows,
Till her weary eyelids close
In the presence of Ready-prone.
Is she reaping what she sows?
Heaven knows.

***

"AND how does Charlie like going to school?" kindly inquired a good man of a six-year old boy.

"I like goin' well enough," replied the embryo statesman, ingenuously, "but I don't like staying after I get there."

***

NOTHING can make a man walk more crooked than whisky straight

THE BEAUTIES OF THE ENGLISH ORTHOGRAPHY.

A scribe in writing right may write,
To write and still be wrong:
For write and rite are neither right,
And don't to Wright belong.

Robertson is not Robert's son,
Nor did he rob Burt's son,
Yet Robert's son is Robin's son,
And everybody's sun.

The person lies who says he lies
When he is not reclining;
And when consumptive folks decline,
They all decline declining.

The dyer dyes awhile, then dies—
To dye he's always trying;
Until upon his dying bed,
He thinks no more of dying.

Alas, a lass is sometimes false;
Of fauns a maid is made,
Her waist is but a barren waste—
Though shaped she is not staid.

The springs shoot forth each spring and shoots
Shoot forward one and all;
Though summer kills the flowers, it leaves
The leaves to fall in fall.

I would a story here commence,
But you might think it stale;
So we'll suppose that we have reached
The tail end of our tale.

***

"MAMMA," queried a little boy, "is Satan an angel?" "He is one of the fallen angels, dear." "Well, what was the trouble with the fallen angels? Couldn't they make their wings work?"

YOU'LL find her smiling night and day,
Although at times she is not gay.
And should you wonder why you meet
This constant smile, regard her teeth.
She only laughs those gems to show,
Which SOZODONT makes white as snow.

LAUGHTER LENDS A NEW CHARM to beauty when it discloses a pretty set of teeth. Whiteness, when nature has supplied this element of loveliness, may be retained through life by using the fragrant SOZODONT.

UNQUESTIONABLY the most elegant and the most popular confectionery establishments in this city are those of H. WELCH, situated respectively at 864 Broadway and at the corner of Liberty Street, on the same line of running horse RR. cars. Both are devoted to the retailing of BON-BONS, while his customers are mainly of the *Bon Ton*. Ever thing in the line of *sweets* is offered in endless profusion.

"TRY-ME" DICKENS LICORICE TABLETS for Coughs and Colds."

REDFERN says, bright red Drapie canvas, and cream ground, with bright Roman stripes, will be used for seaside dresses.

BLACK goods are always handsome, and many ladies who are not in mourning, wear black in preference to colors. In silk and wool, and all wool dress fabrics in 40-in. we have attained such popularity as Priestley's, and this manufacturer has just introduced right here to market fabrics than the celebrated Henriettas, the material scarcely warmer than silk muslin, being intended for mid-summer wear, as are some of the other weilings.

In order that our friends may know what to ask or write for, we give some of the names of Priestley's black goods. Clairette is a firm handsome goods with a deep mourning effect, and can be used as a substitute for the crape veil, without fear of injury, as dust brushes off from it, and dampness does not affect it. Princetta cloth is a fine light Henrietta and Convent cloth has a Monie surface, while Imperial twill, and Royal serge, both have the effective diagonal cord. Gipsy cloth, a fine soft stuntine, yet with a firm texture in suitable for children or young girls, who should not wear crepe, and then there are the Feather and Pansy cloths, which are specially intended for summer wear.

*** *This Book of the Play is the only programme used in Daly's Theatre. It is the Official Organ of this house. All communications to the Editor should be addressed to the Manager of Daly's Theatre.*

Ad favors for the Advertising Department must be addressed to W. J. Moffatt, 89 Nassau Street.

** Mr. Daly's Chief Aids for the Season of 1885-86 will be, as heretofore—

In the Scenic Department.....Mr. James Roberts
In the Musical Department.....Mr. Hendrik Wessels
In the Mechanical Department.....Mr. James Tait
Stage Manager.....Mr. James Mosier
Stage Management.....Mr. R. P. Wilks
Business Management.....Mr. Richard Dorsay Hunter
Treasurer.....Mr. C. F. Chatterton
Ticket Agent.....Mr. James McCarthy
Press Manager.....Mr. John Welch
Accountant.....Mr. B. Schuster
Wardrobe.....Charles Meyer

THE SEASON.

The present season (the 7th of "Daly's Theatre"—the 18th of Mr. Daly's management of theatres—with the little House in 14th Street, the original Fifth Avenue Theatre and permanently on Saturday evening, May 1st).

A repertory season of four weeks will follow, to-night, once on Monday, May 3d, when Agnes Vokes and her popular company, from London, will appear.

The Daly Company will begin their annual tour on Monday, May 3d, opening in Boston for one week. Monday, May 10th, they will begin an engagement of five weeks, in two matinees in Philadelphia.

On Saturday noon, May 15th, Mr. Daly and his company depart from New York for England in the S. S. Aurania.

On Thursday evening, May 27th, Mr. Daly begins his second London season, opening at the Strand Theatre, and playing there for ten weeks, under the management of Mr. William Terriss. The entire repertoire of Daly's Theatre successes will be given there.

Then begins a remarkable tour for Mr. Daly's company.

August 2nd they will appear in Edinburgh.

August 9th they will commence an engagement in Glasgow.

August 15th they are to appear in Hamburg, Germany.

August 23d they will appear at the Wallner Theatre, Berlin.

September 3d they will be seen in Paris.

September 6th they will begin a week's engagement in Liverpool.

September 13th they are to appear at the Gaiety Theatre, Dublin.

September 19th they sail for home, and begin the next season in New York about October 1st.

ANOTHER FARCICAL COMEDY.

Mr. Daly has in reserve another novelty from the German, to be produced if circumstances permit, before the close of the season —a companion picture to those printed pieces from the German, which have been so popular at this house. A fair sample of which is now running so successfully here in "*Nancy and Company.*"

ELEVEN O'CLOCK MATINEES.

Mr. Daly has arranged with Mr. John L. Stoddard to give another series of his very popular Illustrated Morning Lectures, during the Lenten season now approaching.

The course will consist of five of Mr. Stoddard's most interesting illustrated monologues.

Each lecture will begin at eleven o'clock in the morning; and they will be given on Mondays and Thursdays as before.

First Matinee will be given Thursday, March 11. Subject—Napoleon Bonaparte: from Corsica to the Imperial Throne.

Second Matinee, Monday, March 15. Subject—Napoleon Bonaparte: from the Throne to St. Helena.

Third Matinee, Thursday, March 18. Subject—A Second Walk through England with Charles Dickens.

Fourth Matinee, Monday, March 29. Subject—Mary, Queen of Scots.

Fifth Matinee, Thursday, April 1. Subject—The Beauty and Sublimity of Switzerland.

THE DECORATIVE MANIA.

Put away the little coal-hod that our darling wants to paint,
For she fain would decorate it with devices quaint
Hide the dish-pan and the wash-tubs, and likewise the garden hose,
Or, Matilda will adorn them with the lily and the rose.

When our Bridget in the morning gets the wooden chopping-bowl
To commit the morning corn-beef hash, it vexes of her soul
To uphold a wreath of pansies where she most must cut and slash,
So she scraps it off because the paint might permeate the hash.

On the household rolling-pin is tied a pretty yellow bow,
And its allies of the valley oft commingle with the dough,
While the new potato-masher and the kitchen pans and pots
Are magnificent with butterflies and sweet forget me-nots.

All our articles of furniture, the socieot and the new,
Are resplendent quite with drapery and bows of brightest hue.
In the house we look about with mingle sorrow and amaze,
For Matilda is afflicted with the decorative craze.

GROWTH OF THE CHESTNUT.

The modern humorist, he whose scissors serve the purposes of brains can cut and slash away ad libitum. This is about the kind of growth into which the "chestnut" develops in the suburban sanctum of many a quiet town whose citizens pay so much a year in advance for their thinking. Let us suppose, for instance, that the original germ is contained in the following sentence:

Tailors will give you fits, but it requires a lawyer to run up a suit.

Chestnut No. 1.—Why are tailors liable to epilepsy? Because they are so prone to fits.

Chestnut No. 2.—The only suit that never wears out—a suit at law.

Chestnut No. 3.—Lawyers usually borrow their suits from their clients.

HOW COULD YOU FAIL.

I sing a maiden fair,
I sing an easy chair
With carvings quaint and rare
And arms.
Ah, foolish easy chair,
When you had Kitty there
How could you fail to dare
To use your arms?—*Life.*

SOME OF SOLOMAN'S UNPUBLISHED PROVERBS.

Man finds the genuine diamonds in nature. The false ones he makes himself.

The little thieves are hung, but the big ones die of old age.

My son, eat and drink in moderation, for no man is happy with the dyspepsia.

By associating with low companions you are made worse, and they are not improved.

A dew drop is the purest of all things, but when it falls into the dust it makes mud.

If the swelled head preceded the spree, men would get drunk by proxy.

My son don't bother yourself about unlaid eggs, but examine the laid ones carefully to ascertain if they do not belong to the vintage of a previous year.

If the sun had nothing else to do but shine on the righteous, it would be hardly worth while for him to rise as early as he does.

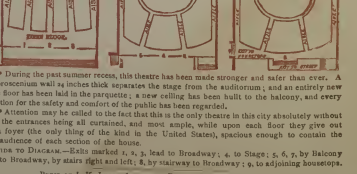
In wine there is truth, but nobody loves wine on account of the truth that is in it.

Be modest, but not too modest. Be just modest enough. The violet is so modest that everybody tramples it under foot.

Happiness, as a general thing, exists in the imaginations of the unfortunate. Those who are believed to be happy don't know of it.

There are some people who are always grumbling. If they escape from a ship wreck they growl because they got their clothes wet.

Reuben says, dresses entirely of striped wool are made with a Norfolk bodice with wide belt, and instead of box-pleats the stripes are cut in bias bands and stitched down the waist in front, and in the back.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World-renowned for their sympathetic purity of tone, great durability, and singing quality.

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TONE * AND * DURABILITY.

WAREROOMS AND FACTORIES,
415 to 427 W. 28th St., and 867 Broadway, cor. 18th St., NEW YORK.

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EASTMAN'S NEW AND IMPROVED RETAIL

MEAT MARKET.

Cor. 58th St. and 11th Ave.

Consumers are cordially invited to examine the quality of our meats and our prices. We have the best abattoir and refrigerators now in use in this or any other country. T. C. EASTMAN.

Daly's Theatre.

Bijou.

The PLAY.

THIS EVENING, TUESDAY, MARCH 9th, 1886.

AND EVERY EVENING during the present week will be acted an entirely new Comedy in 4 acts, (based on a German piece by JULIUS ROSEN, Esq.)—

By AUGUSTIN DALY—entitled :

NANCY AND COMPANY.

(Produced with new scenes by Mr. JAMES ROBERTS, and new incidental music by Mr. HENRY WIDMER,) and the following cast :

MR. EBENEZER GRIFFING: a Caution and a Warning to Parents and Guardians.....Mr. JAMES LEWIS

KIEFE O'KIEFE, Esq., in thrall to the "Griffing," as well as to his fair Niece.....Mr. JOHN DREW

CAPTAIN PAUL RENSELLER, U. S. A.—laying siege to the "Griffings" daughter and to the "Griffing" himself.....Mr. OTIS SKINNER

YOUNG MR. SIKES STOCKSLOW: a "lamb" from the street.....Mr. GEORGE PARKES

TIPPY BRASHER: a well managed husband.....Mr. WILLIAM GILBERT

JULIUS: a bell-boy at the Windsor .....Mr. JOHN WOOD

MRS. HULDAH DANGERY: a species of "Safety Deposit Company" for a Valuable Niece.....Mrs. G. H. GILBERT

ORIANA: HER daughter and HIS niece .....Miss VIRGINIA DREHER

DAISY GRIFFING: HIS daughter and HER niece...Miss EDITH KINGDON

BETSY: the "new girl" at Griffings.....Miss MAY IRWIN

AND

NANCY BRASHER.....Miss ADA REHAN

PERIOD: NOW! LOCALITY: HERE!

***The action of the piece is comprised within eleven hours.

ACT I.—NOON! AT THE GRIFFINGS ABODE.
The Scent of the Jessamine!

ACT II.—AFTERNOON! PRIVATE PARLOR NO. 117, AT THE WINDSOR HOTEL.
The firm of NANCY & CO. gets into Hot Water.

ACT III.—EVENING! RETURNS TO THE GRIFFING'S DEN.
Several People are made to "Toe" the Mark.

ACT IV.—MIDNIGHT! SAME SCENE.
Love's labor's won exactly as you like it and all's well that ends well after The Tempest.

MATINEES OF

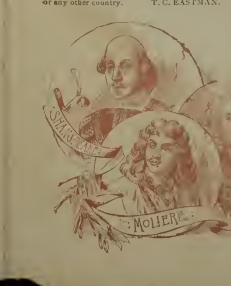
NANCY & CO.

Every WEDNESDAY and SATURDAY.

During the evening the Orchestra, under Mr. WIDMER, will perform :

1. OVERTURE.....*Le Domino Noir*.....*Auber*
2. MEDLEY OF POPULAR AIRS.....*Bottger*
3. a. | ROMANZA. Quando in Cielo.....
   b. | MAZURKA. "Goldenblond."..... *Kirkenberg*
4. POLKA FRANÇAISE.....*Siegler*

KNABE'S PIANOS are used exclusively in DALY'S THEATRE.
MASON & HAMLIN ORGANS only are used in this Theatre.
***The Upholsteries from ARNOLD, CONSTABLE & CO.
***Furniture designed and manufactured by DUGUID & TAYLOR, 49 W. 14th Street.
***The Floral Ornaments by F. KAHN, 91 Prince Street.



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Price List sent free.

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The best and most economical preparation of cocoa manufactured. Digestive, pleasant and delicious.

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SPRING FASHIONS OF

GENTLEMEN'S DRESS AND DERBY HATS.

1147 BROADWAY AND 4 ASTOR PLACE.

LIGHT FROM THE LABORATORY.

Professor R. OGDEN DOREMUS, the eminent chemist, writes: "Having analyzed samples of Allcock's Porous Plasters and Benson's Porous Plasters, I find that Benson's are undoubtedly superior to Allcock's." A trial will verify this statement. No disappointment. Quick relief sure. Avoid substitutes.

SEABURY & JOHNSON, Chemists, New York.

MRS. EMMA WALLER,

THE GREAT ACTRESS AND ELOCUTIONIST

Prepares voices and gentlemen for the stage, and coaches stars, amateurs, and others in special characters. Among her successes, the Misses Maude Harrison, Virginia Drehers, Selma Lutter, Kathryn Kidder, Margaret Mather, Rose Lovere, Stella Teuton.

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PRIESTLEY'S
SILK-WARP HENRIETTAS

Are the most *thoroughly reliable goods in the market.* They are made of the Finest Silk and Best Australian Wool. You can easily distinguish them by their Softness and Beauty and Regularity of Finish. They are always the same in *quality, weight, width,* and *shade,* thus enabling you to match any piece. None genuine unless rolled on a yellow "*Varnished Board,*" showing the grain of the wood, which is the Priestley Trade-Mark. They are dyed in two standard shades of black.

LADIES' GLOVES.

JOUVIN'S KID AND SUEDE A SPECIALTY.

This make is the most beautiful fitting and most reliable Glove in the world; every pair warranted; also Roullon Gloves, of a cheaper grade for street wear.

FRENCH AND VIENNA NOVELTIES, Etc.

J. H. GROJEAN,

Near 29th St. 1192 Broadway.

CHARLES W. DICKEL & CO.'S

RIDING ACADEMY.

THE FINEST RIDING SCHOOL FOR INSTRUCTION AND EXERCISE.

Well Lighted and Thoroughly Ventilated.

Patronized by the Best Families of New York and Vicinity.

TERMS MODERATE.

HORSES SUPPLIED AND BOARDED.

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Consolidated Laundry Company,

42 University Place,

Corner 11th Street.

Goods called for and delivered.

HARRIS & KINGSLEY, Props.

Telephone Call, 11-21.

JOSEPH GILLOTT'S

STEEL PENS.

Sold by all dealers throughout the World.

GOLD MEDAL PARIS EXPOSITION—1878.

All the music performed at this theatre can be obtained (if published) at

WM. A. POND & CO.'S,

25 Union Square.

MUNDORFF The most reliable products in the branch of Optics, are offered by me at my store under the Coleman House, 173 Broadway, New York. Recent, faultless style and purity are the invariable excellence of the Opera Glasses, Spectacles, and Eye Glasses, etc., etc., to be found in my stock. Twenty-two years of practical experience enables me to guarantee absolute satisfaction.

THEODORE MUNDORFF, Optician.

Fine Shoes

FOR LADIES AND CHILDREN, GENTLEMEN AND BOYS, AT REASONABLE PRICES.

CANTRELL,

No. 25 WEST 23d STREET.

H. J. BANG'S

BEER HALL,

Directly Opposite this Theatre.

ALL KINDS OF IMPORTED BEERS ON DRAUGHT.

Choice Wines, Cigars and Lunch Room.

Private Entrance for Ladies.

A LOVER'S COMPLIMENT.

"A pretty thing in gloves," said she,
"I wish to get, a perfect glove."
"The prettiest thing in gloves," said he,
"Are those white hands of yours, my love."

A NOBLE EPITAPH.

To the gentler sex, polite and good,
As the strong and the manly are;
He never sat while a woman stood
And clung to the strap of a car.

A SENSITIVE CLERK.

Two clerks in a Texas dry good store are engaged in conversation.

"The Boss said something to me this morning that I didn't like."

"He often does that. He don't care what he says."

"Well, I don't like it, and if he don't take back what he said to me, it will be impossible for me to stay with him."

"What did he say?"

"He gave me notice to quit on the first of the month."

FOOTPRINTS.

"*Footprints on the sands of time.*"

She'd a great and varied knowledge, picked up at a female college, of quadratics, hydrostatics, and pneumatics very vast.

She was stuffed with erudition as you stuff a leather cushion, all the ologies of the colleges and the knowledges of the past.

She had studied the old lexicons of Peruvians and Mexicans, their theology, anthropology, and geology o'er and o'er.

She knew all the forms and features of the prehistoric creature—ichthyosaurus, plesiosaurus, megalosaurus and many more.

She'd describe the ancient Tuscans, and the Basques and the Etruscans, their griddles and their kettles and the victuals that they gnawed.

She'd discuss their charmed charmer—the theology of Brahmah, and the scandals of the vandals and the sandals that they trod.

She knew all the mighty giants and the master minds of science, all the learning that was turning in the burning mind of man.

But she couldn't prepare a dinner for a gaunt and hungry sinner, or get up a decent supper for her poor voracious papa, for she never was constructed on the old domestic plan.

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WEEK COMMENCING

MONDAY, NOV. 13

The SENSATION of the MIDWAY PLAISANCE

THE

DANSE DU VENTRE

Straight from Chicago's Pan-Cosmos, the celebrated MIDWAY PLAISANCE. Every one of the Midway's Sensations will in turn be intercepted and be held to delight the patrons of this Museum. Harbinger of Halcyonic Days, Fore-runner of Delights in Anticipation, come Hawaiian Houris in the Apotheosis of the Choregraphic Art, the World Renowned "HULA-HULA DANCE," the voluptuous saltatory exercise favored of Venus Callipyges.

You have all heard of the **DANSE DU VENTRE** at the Cairo Village on the **MIDWAY PLAISANCE** and the **HULA-HULA DANCE** of the Sandwich Islanders. Such a ballet as **HULA** recently was discussed over them and their alleged immodesty by prurient prudes, hypocritical hypocrites, and nonentities generally, that it became a very question in Congress or magazine in the United States has had its every action, comment and paragraph on these wonderful choregraphic representations of a nation's ballet, editorial and social comment and paragraph on these wonderful choregraphic representations of a nation's habits, customs and modes of thought. Have parsons cut Double and Quadruple pose of a pouting Olympian babe because of warm blooded individuality? Anthony Comstock of the Society for the Suppression of Vice made pertinent investigation of this **DANSE DU VENTRE**, the performers of which we have secured for your entertainment and shall station this week and could not find one jot, one tittest tittle of accusation or evidence on which to proceed against it. As old as the everlasting hills, draped in virgin verdure and silhouetted against a cerulean tropic sky, and girded by the waist of blue seas, among which it took its primal being and was nourished into glorious maturity, the **HULA-HULA DANCE,** with its lovely corpulences dressed in their red Holcons of the finest tap-a, richer in the folds than the richest silk, their luminously limpid dark eyes aglow with languorous desire, their voluptuous busts the color of dark honey, their raven jet hair set off with the blood red flowers of the Hibiscus, their scarlet ripe lips pouting petulantly with palpitating passion, and their graceful lava like limbs swaying in unison in suggestive but not immodestly flattering poses, the abdominal muscles working with supple swell and symmetrical curve, the **HULA-HULA DANSE** we repeat is a sight for gods and men.

You could not afford to pay the heavy fare to Chicago and see the dance over whose merits and conspicuous originality, verve and significance, two continents were sore, could you, eh? And you thought that you had missed a chance of seeing the **DANSE DU VENTRE** either, eh? Well, but up you go! You would have missed it,—but for us whose enterprise unlike that of the rest of the adage did not let "grass not wait upon." I would—New York needed the **DANSE DU VENTRE** when Chicago could no longer keep it and for New York it was secured—at what cost, a storm of the exposure—by a management that promises it as but the first of a series of **World's Fair Midway Plaisance** Trump cards.

La Belle Fatma, favorite of a Sultan's Seraglio, Queenly ruler and odoriferous odalisque of the Harem is the inspiring genius of the **DANSE DU VENTRE**, while the Kanaka maid Kokua from far Papeeta where the palms keep slinging out and the cocoanuts fly like cannon balls about the village green,—Kokua born under the mighty shadow of Volcanic Kilauea, the Sea of Fire, and nourished to the fullness of voluptuous beauty by the keen air of mist capped Mouna Kaweoah the great cliff and the deep sea, is the presiding divinity of the Oathypotic **HULA-HULA DANCE,** the national dance of the Eight Island, the Sacred Isles. To the Kanaka lane of Hiki-no-au, the Hawaiian maidens wave brown arms, shapely and clinging as their own lianas and throughout every line of their beautiful bodies in the voluptuously rounded curves of the **DANSE DU VENTRE** present a picture of swaying, tropical, feminine sensuously seductive loveliness that causes a man, however well regulated, aye even glacial his disposition, to feel a warmer current of blood, a quicker pulse, a more burried heart beat, a nimbler eye, a dryer lip as he watches, wonders, admires and finally adores. What poetry of motion! What languorous grace! What incitement, voluptuous and intoxicating Tarantula of Terpsichoreanism, no attitudinous elevation of silken skirts and pink dyed fleshings, but sinuous motions, curves and suggestive supplings of the forms, every muscle contributing to display having its significance and telling some part, in pictorial pose, of a narrative story, a nation's love. Such is the **HULA-HULA DANCE** in which, such the **DANSE DU VENTRE**, so called from the bewitching sibylline movements of the abdominal muscles, Pyrrhic in their sublime simplicity and pregnant meaning. Let the Lady Managers of the Chicago Fair come to fingertwash over these national dances of nature's revered children; let guipil rave and partizon press revile at, and hypocrite condemn the dance which not one visitor to the Chicago Fair could see, and which Your chance is at least a short time to see. A little more work the Hula-Hula dancers whose bodies are lyrics, canzonets of rythmic poetry and arabesque loveliness will be on their way west to the sunny isles of the Southern seas, and Chicago, Queen City of the Lakes, will be denied the dance which to her is her life mission on the level beach of Faloa with the eternal wall of the breakers crumbling on the ringed reef of coral murmuring hoarse approbation, the tall cocoa palms waving their plumes on the hills above her, nodding admission of her grace and beauty. Unless more than your present can afford to miss what but for our enterprise would never have loomed upon your horizon. Chicago itself can no longer command the choregraphic services of the Hula-Hula dancers of Tahiti, the Sandwich Isles, the Marquesas, the Southern Archipelago, would have to be the destination of those determined to see the **HULA-HULA DANCE,** and the **DANSE DU VENTRE**. Secured at great cost by the management of Doris's Museum who have no coquarel time, spare and other things equivocal as to be able to do what all others longed and desired impossible,—secured for **TEN CENTS** what otherwise could not be seen for over **ONE HUNDRED DOLLARS,** to present the free, genuine unexpurgated and unimpaired saltatory sensations, the

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GEORGE HARRIS, alias Joe Raymond	SAM ROSE
PEDRO MORELLO, an Italian Desperado	DAN MERTON
JACK MARSDEN, a Detective	EMMA TUCKER
AGNES HAROLD, Sister to Walter	FREDDIE ADAMS
FROGIE COLLINS, not too fresh	

SYNOPSIS.

ACT 1st.—The Banker's Home. The new Partner. Pedro with a Secret. The Robbery and Murder. The Newsboy Witness.

ACT 2d.—Uncle Josh's Visit to a Great City. Nick's Secret. Uncle Josh Surprised. "Betsy ain't been shot off since 1814."

ACT 3d.—Ocean Line Steamship Office. Uncle Josh in Search of a Doctor. Nick's Plot for Walter's Escape. "Stand Back or Betsy Will Speak!" Escape of Walter.

ACT 4th.—Nick Overhears the Plotters' Scheme. The Stranger. Jack Marsden Smells a Rat.

[illegible] Plot. [illegible]

[illegible] must go [illegible]

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PROGRAMME.

Friday Afternoon, April 17, 1891

ARCH-DUKE JOSEF'S HUNGARIAN ORCHESTRA,

UNDER THE LEADERSHIP OF

PIROS JOSEF

CARL BIRINGER, Manager

1. MARCH "Ofen-u. Pesther" ..... Zahn
2. Hungarian Songs and Dances ..... Brahms
3. POTPOURRI "Gypsy Baron" ..... Strauss
4. WALTZ "Sappho" ..... Ramoczy
5. POTPOURRI "La Traviata" ..... Verdi

Imperial Japanese Troupe,

From the Mikado's Palace Theatre, Tokio, Japan.

Bearing Credentials from H. I. M. the Emperor.

UNDER THE MANAGEMENT OF MR. CHAS. DUNNE.

6. WALTZ "Hungarian Csardas" ..... Lango
7. WALTZ "Lagunen" ..... Strauss
8. MARCH "Gypsy Baron" ..... Strauss

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Programme

FRIDAY EVENING, APRIL 17, 1891.

At Eight O'clock.

ARCH-DUKE JOSEF'S HUNGARIAN ✻ ORCHESTRA,

UNDER THE DIRECTION OF

PIROS JOSEF.

SOLO PIANIST AND LEADER.

1.	MARCH "From Opera"	Eckl
2.	HUNGARIAN MELODIES	Piros Josef
3.	WALTZ "Sentiado"	Corlett
4.	OVERTURE "William Tell"	Rossini
5.	DANCING IS THE BARN	Brooks
6.	VIOLIN SOLO	

Piros Josef.

OTERO

a. MARCH. b. CHANSONS.

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b. Tambourine Dance by Senor Jose Olagueenaga

c. MARCH.

d. SPANISH DANCES.

7. WALTZ "Queen Natalie" ..... Juanovici

8. QUADRILLE "Night of Venecia" ..... Piros Josef

9. MARCH "Rakoczy" ..... Liszt

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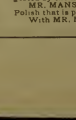

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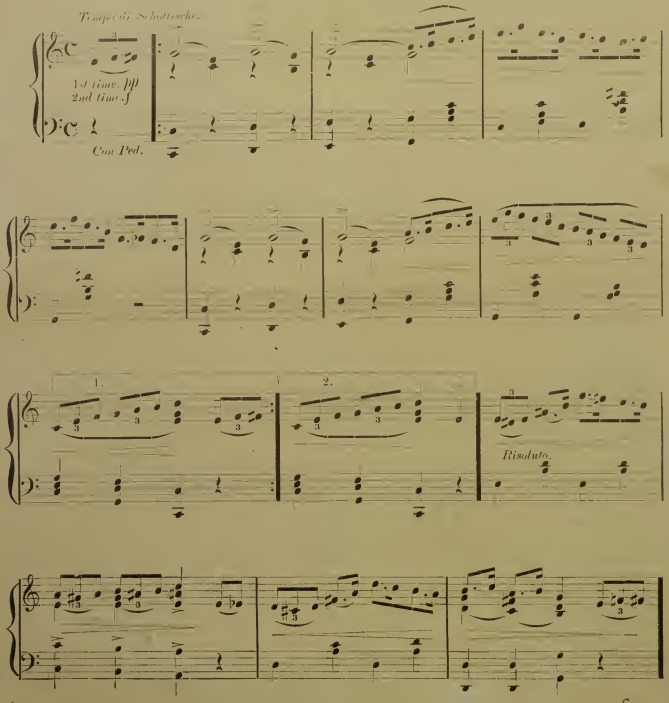

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CONCERT PROGRAMME

FOR

Saturday Afternoon, November 5th, 1887.

Prince Paul Esterhazy's Orchestra

UNDER THE LEADERSHIP OF

MUNCZI LAJOS

will perform the following selections

1. WALTZ "Don Cesar".....Bellinger
2. WALTZ "Pfingsten in Florenz".....Czibulka
3. POTPOURRI "Faust".....Gounod
4. CIMBAL SOLO WALTZ "Brilliante".....Schulhof

DUDAS MATYAS.

4. CIMBAL SOLO "Nocturne".....Gutman
6. CELLO SOLO "Angels' Serenade".....Braga

MUNCZI BELA.

7. WALTZ "Gypsy Baron".....Strauss
8. HUNGARIAN CSARDAS.....Ratz
9. MARCH "Gypsy Baron".....Strauss

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FOR

Saturday Evening, November 5th, 1887.

Prince Paul Esterhazy's Orchestra

UNDER THE LEADERSHIP OF

MUNCZI LAJOS.

will perform the following selections

FIRST PART.

1. MARCH "Hoch Habsburg"..... Kral
2. HUNGARIAN SONGS AND DANCES..... Szentirmai
3. WALTZ "An Sie"..... Munczi Lajos
4. POTPOURRI "Robert le Diable"..... Meyerbeer
5. a) VIOLIN SOLO "Nocturne"..... Ernst
   b) "Carnival of Venice." Violin and Cimbal Solo.....
   MUNCZI LAJOS and DUDAS MATYAS.
6. MAZOURKA "Die Brautschau"..... Strauss

INTERMISSION—15 MINUTES.

SECOND PART.

7. WAATZ "Violetta"..... Waldteul
8. CELLO SOLO "Am Springbrunnen"..... Davidoff
   MUNCZI BELA.
9. a) SONG "Forget-me-not"..... Suppe
   b) WALTZ "Blue Danube"..... Strauss
10. QUADRILLE "Brama"..... Kaulich
11. HUNGARIAN CSARDAS..... Lanyi
12. MARCH "Kossuth"..... Erkel

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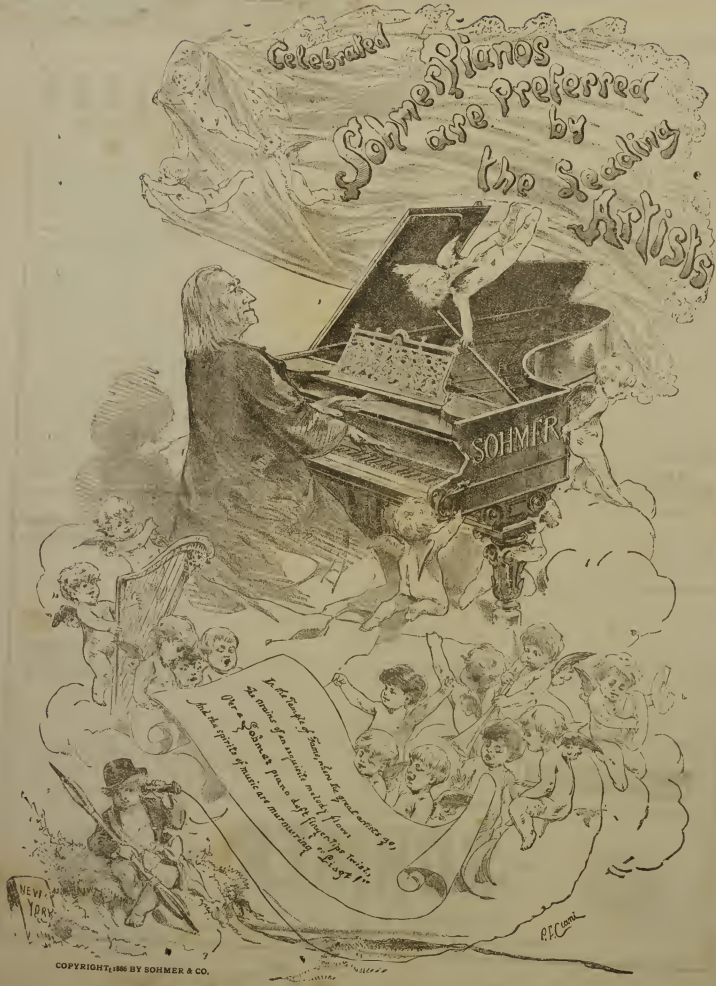

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CONCERT PROGRAMME

FOR

Thursday Afternoon, March 3, 1887.

Prince Paul Esterhazy's Orchestra

UNDER THE LEADERSHIP OF

MUNCZI LAJOS.

will perform the following selections

1. MARCH "Esterhazy" ..... Munczi Lajos
2. WALTZ "Don Cesar" ..... Dellinger
3. HUNGARIAN SONGS AND DANCES ..... arranged by Munczi Lajos
4. OVERTURE "Hunyady Laszlo" ..... Erkel

5. ORCHID SHOW MARCH, ... specially composed for this occasion by Munczi Lajos

6. CIMBAL SOLO "Hungarian Fantasie" ..... DUDAS MATYAS.
7. a) SONG "Forget-me-not" ..... Suppé
   b) WALTZ "Blue Danube" ..... Strauss
8. POLKA "Die Schone Polin" ..... Millocecker
9. MARCH "Couplet" ..... Strauss

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REMARKABLE REPORT OF FIRST SUCCESSFUL YEAR OF
THE PIANO OF THE SCIENTIFIC
The firm of Sohmer & Co. are regarded as alone by the piano trade, but in business circles generally as one of the most enterprising and deservedly successful houses in the business. Starting in 16×2, with limited facilities, and passing safely in the early stages of its existence through a period of unprecedented financial depression, this house, though it has had to contend with established favorites of many years' prestige and almost unlimited resources, has by the excellence of instruments and through the merit of the instruments won for itself a leading position in the piano trade. It is due to the skill and care exhibited in the construction of these instruments and their consequent strength, durability and unsurpassed musical qualities that the limited production of 10 years ago has expanded into its present large proportions. Where they then made four pianos per day at present over-age production reaches the high figure of 40 pianos per week, and is yet insufficient to supply the extensive demand, and the firm is to-day largely in arrears of its orders. The Sohmer piano possesses in such pure tone of great volume and sympathetic quality with a precision, delicacy and responsiveness of touch seldom found in other instruments, and these characteristics have not only made it popular with performers generally, but have also made it the prime favorite among artists for both concert and private use. That firm makes every variety of instruments—square, upright and grand—and, constantly striving to meet every demand, has produced the Bijou Grand, the smallest grand piano ever made—the most practical novelty yet presented to the public. This instrument, while occupying little space, has great power and volume of tone, together with the tone sustaining quality and elastic touch heretofore only found in the concert grand. Exceptional durability, combined with perfection of tone and touch, make the Sohmer piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught. The writer some time since, through the courtesy of Mr. Fahr, who has general charge of the flourishing affairs of the house, had an opportunity of visiting the factory, and the tour was a source of as much surprise as gratification. When in 1872 the old factory on Fourteenth street was found to be too small to accommodate the business, it was enlarged by taking in the houses numbered from 149 to 159 on that street. Very soon this was found to be insufficient to meet the demand, and the works were transferred to Twenty-third street, but on a considerably larger scale, while the salesroom, which now requires considerable space, remains on Fourteenth street. While Sohmer & Co. have relied upon the inherent value of their instrument rather than upon the artificial facilities advertisements obtained from Exposition awards, they have yet received the highest distinction in many exhibitions, notably Philadelphia, 1876; Montreal, 1881-2; and at Minneapolis and Sacramento—and they can point with pride to the magnificent endorsement their instruments have received at the hands of the best native and visiting musicians prominent among whom are Ed. Neupert and Gottschalk, the celebrated composers and pianists, and other native and visiting artists. It is not, therefore, surprising, that the name of Sohmer & Co. upon a piano has become a guarantee for its excellence.—*New York Times.*

CONCERT PROGRAMME

OF

Thursday Evening, March 3, 1887.

Prince Paul Esterhazy's Orchestra

UNDER THE LEADERSHIP OF

MUNCZI LAJOS

will perform the following selections:

1. MARCH "Festival" ..... Munczi Lajos
2. WALTZ "Siesta" ..... Waldteufel
3. HUNGARIAN SONGS AND DANCES ..... arranged by Munczi Lajos
4. OVERTURE "William Tell" ..... Rossini
5. VIOLIN SOLO "Legende" ..... Wieniawski
   MUNCZI LAJOS.
6. POLKA "Gypsy Baron" ..... Strauss
7. **ORCHID SHOW MARCH,** ..... specially composed for this occasion by Munczi Lajos
8. a) Song "Wer hat uns getraut" ..... Strauss
   b) WALTZ "So wie du" ..... Waldman
9. WALTZ "Pfingsten in Florenz" ..... Czibulka
10. HUNGARIAN CSARDAS ..... Szentirmai
11. QUADRILLE, "Carmen" ..... Strauss
12. MARCH "Radeczky" ..... Strauss

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BROTHERS'
MATCHLESS
PIANOS
33 Union Square, N. Y.

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Improved, New Scale, Three Stringed
PIANOS

are renowned for their fine, full tone, artistic cases, superior workmanship and great durability.
PRICES EXTREMELY LOW,
and sold on payments of only $10 per month.
Send for illustrated catalogue and reduced prices.
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124 Fifth Ave., near 18th St., New York.

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Dealers in
FINE CIGARS,
Nassau St., cor. Maiden Lane.

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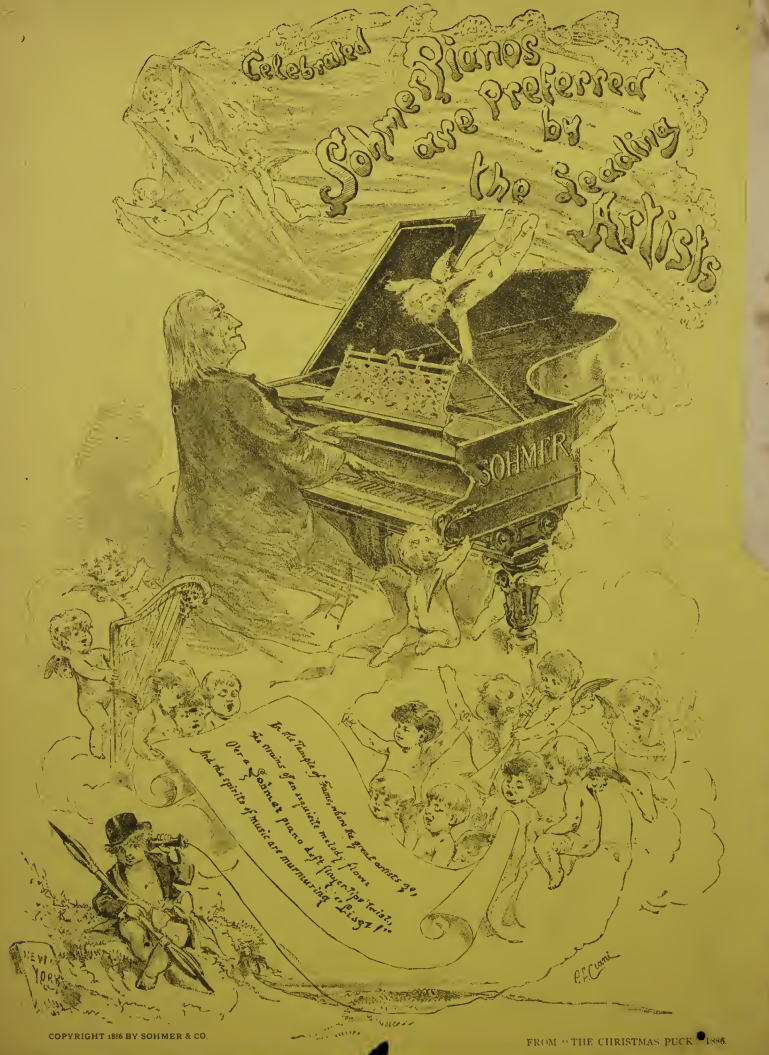

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FROM "THE CHRISTMAS PUCK" 1886.

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THE

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Publication Office: PEOPLE'S THEATRE.

Summer Season, 1891.

H. C. Miner's 8th Ave. Theatre

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Grand Matinee, Saturday, 4th of July.

Programme Continued on Next Page.

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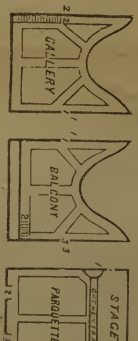

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Lester & Williams

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Yorick, his jester	A. O'Brien
Mc and Jack } Two Tramps	John J. Burke
	W. Kaye
Boniface, landlord of yo Lively Flea Inn	W. Daly
Jon, a miller	Effie Grant
Prince Dandyline	Carrie Wentworth
Wildrose, yo fayre ladyo	Polly McDonald
Selim	Annie Ingalsby
The Thu	Rosa May
Fatima	Hazel Hildebrant
Stanza	Ella Hill
Maby Knott	Georgie Matthews
Pansy	May Raymond
Sataia	Gracie Forrest

Peasants, Courtiers, Huntsmen, etc.

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Next Week, Commencing Monday July 6th,

Elite 4 Combination.

REMEMBER, THIS THEATRE DOES NOT CLOSE.

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Used for over twenty-five years with great success by the Physicians of Paris, New York and London, as superior to all others for the prompt cure of all cases of Gonorrhœa, Gleet, recent or long standing. Put up only in Glass Bottles containing 84 Capsules each. Price 75 Cents. MAKING THEM THE CHEAPEST CAPSULES IN THE MARKET.

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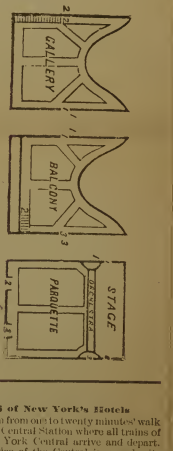

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SEASON 1890-'91.

8th AVENUE

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Proprietors.

THEATRE

MATINEES: Tuesday, Thursday and Saturday.

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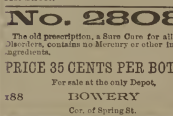

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Physicians recommend "Adams' Tutti Frutti" Gum for Dyspepsia. It improves the appetite.

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For the cure of all recent and Chronic Discharges of the Urinary Organs (Gonorrhœa, Leucorrhœa and Gleet.)

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The Baltimore Herald says chewing gum has proved a preventative of sea sickness, presumably "Adams' Tutti Frutti."

H. C. Miner's 8th Ave. Theatre

H. C. MINER & THOMAS CANARY ..... PROPRIETORS
Louis Robie ..... Manager
J. R. Gildersleeve ..... Stage Manager
George F. Hopper ..... Treasurer
Burt. Pearson ..... Advertising Agent

PROGRAMME.

OVERTURE, "Reilly and the 400" ..... Dave Braham.
Performed by Miner's Paragon Orchestra under the direction of
MR. JULIUS VOGLER.

WEEK ENDING MARCH 14, 1891.

A BIG BOOM

SAM DEVERE'S OWN COMPANY

Mr. Sam Devere ..... Proprietor and Manager
Mr. L. M. Frey ..... Business Manager

The performance to commence with

Rentz
The Wizard of the Wire

London's Greatest Favorite

Tony Ryan

The Mad Musician, who is the only and original Mad Musician. The Champion Burlesque Xylophone Player of the world, whose eccentricities and musical accomplishments cause laughter and delight to all beholders, in his crazy musical melange, entitled "Are You Ready? Well, Let Her Go!"

Wait for the 3 Wonders, The 3 CARRONS 3

The Original

John E. Drew

America's Greatest Vocalist and Dancer

Lillie | Allyn & Lingard | Georgie

The only Ladies in the Profession doing their style of act, Introducing Miss Allyn's Famous Italian Song.

Wait for the greatest act in the world 3 CARRONS 3

Now comes

Sam Devere

And his Darlo,

Programme continued on Next Page.

The Sohmer Piano Used Exclusively here.

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(as above illustrated,) is the quintessence of comfort for large men and impressively attractive. The Three-Button Cutaway Frock is equally so.

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FULL SUIT, to Order, - - $20.

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We give a written guarantee, warranting garments to wear one year without a break.

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TUESDAYS, THURSDAYS

and SATURDAYS,

AFTERNOON & EVENING.

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Sleighing and all Winter sports at Saranac Lake, Adirondack Mountains. Train leaves Grand Central Station at 7:30 P. M. every day, via New York Central & Hudson River Railroad; arrive at Hotel Ampersand, the favorite Winter resort of the mountains, at noon, next day.

Prof. Doremus testifies to the merits of "Adams' Tutti Frutti" as an aid to digestion.

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Hand Sewed Calf-Skin

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Dining cars are now running regularly on the New York and Chicago Limited, leaving Grand Central Station at 10:00 A. M., the Chicago Day Express leaving at 10:30 A. M., the South Western Limited at 12:00 o'clock, noon, the North Shore Limited at 4:30 P. M., and the Fast Western Express at 6:00 P. M.

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NONE GENUINE WITHOUT OUR LABEL.

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1 block below Theatre.

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A Good Article at a Reasonable Price.

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FOR ONE DOLLAR sent us by mail we will deliver, free of all charges, to any person in the United States, all the following articles carefully packed in a neat box:

One two ounce bottle of Pure Vaseline	25 cts.
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One cake of Vaseline Camphor Ice	10 "
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One two ounce bottle of White Vaseline	25 "
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If you have occasion to use Vaseline in any form be careful to accept only genuine goods put up by us in original packages. A great many druggists are trying to persuade buyers to take VASELINE put up by them. Never yield to such persuasion, as the article is an imitation without value, and will not give you the result you expect. A bottle of Blue Seal Vaseline is sold by all druggists at ten cents.

CHESEBROUGH MFG CO., 24 State St., New York.

SOHMER PIANOS ARE THE BEST.

PROGRAMME.—Continued.

The Original **Wood Family**
Julia, Francis, Nellie and Att., from the Gaiety Theatre, London, in their Farcical Operetta
"THE ORGAN CRANK"
Assisted by Mr. John E. Drew.
The Celebrated Washburn Guitar used in this act.

The organ used in this act is from the celebrated warerooms of MASON & HAMLIN

Keep your seats until you have seen the 3 CARRONS 3

The
Guyer & Goodwin
The Great The Originals The Great
Russell Bros.
The Greatest Character Artists in the World in their own Original Creation
"THE TWO SERVANT GIRLS"

We begin where all others leave off, 3 CARRONS 3

EXTRA
Special and Important Engagement of America's Greatest Comedians,
Haines & Vidocq
In their originalities.

The latest Novelty in the Vaudeville De Acrobat
3 – CARRONS – 3
In their new and novel specialty.

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A GRAND NEW COMPANY.

TO AVOID MISTAKES, A. LE MOULT, The Florist,
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Has only One Store and employs No Canvassers.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

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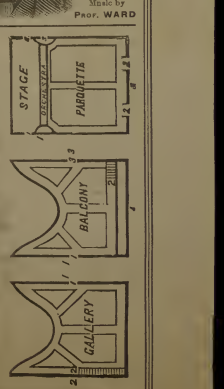
OF THE
Wm. E. Powers
ASSOCIATION,
at Wendel's Assembly Rooms
334-344 West 44th St.
On Saturday Evening
MARCH 14 1891
Tickets 50c.
Admitting Gentleman and Lady, inc. Hat Check.
Music by PROF. WARD

Exits from this Theatre.
1—Exit to 26th St.
2—Exit to 25th St.
3—Exit to 24th St.
4—Exit to 6th Avenue.
5—Exit to 25th St.



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8th Ave Theatre

H. C. Miner and Thos. Canary

Proprietors

WEEK COMMENCING SEPTEMBER 17, 1888.

OFFICIAL PROGRAMME

OF THIS THEATRE.

DANIEL L. TULLIS,

Publisher,

to whom all communications relative to the programme should be addressed.

Publication Office: PEOPLE'S THEATRE, NEW YORK.

PROGRAMMES:

NEW YORK CITY.

People's Theatre, Bowery Theatre, Eighth Avenue Theatre.

NEWARK, N. J.

Newark Theatre.

H. C. MINER'S 8th Ave. Theatre.

MINER & CANARY, Proprietors

EXECUTIVE STAFF.

Louis Robie	Acting Manager
Chas. R. Torman	Business Manager and Treasurer.
Jas. E. Voegtlin	Musical Director
John Quinn	Scenic Artist
Geo. Gerrit	Master Machinist
Chas. Smith	Property Master.
Bert Pelton	Advertising Agent
M. Meiley	Electrician
Edw. Weber	Doorkeeper
T. J. Flanagan	Special Officer
John Clayton	Engineer and Janitor
Jos. Baker	Night Watchman

Programme

H. C. MINER'S 8TH AVENUE THEATRE.

MINER & CANARY ..... Proprietors
LOUIS ROBIE ..... Manager

Week Commencing Sept. 17, 1888.

Matinees—Tuesday, Thursday & Saturday

MOTTO—OUR ACCEPTED ENTERPRISE OF THE PAST BY AN APPRECIATIVE PUBLIC A GUARANTEE OF THE FUTURE

SMOKING ALLOWED.

WILLIAM MULDOON

AND

4--HORSE-SHOE FOUR--4

Specialty Company.

Wm. Muldoon, Horse-Shoe Four ..... Proprietors
E. Wellington ..... Business Manager.

OVERTURE ..... "Promotion" ..... Moses
H. C. MINER'S Paragon Orchestra, conducted by Mr. JULIUS VOGLER.

The entertainment commences with the Demon Juggler

"ELDORA,"

In the Grandest Display of Steadily Modern Juggling ever witnessed

The Celtic Purveyors,

CONROY AND THOMPSON,

In Sketches of Irish Life, etc.

The Musical Queen,

Miss NELLIE RUSSELL,

The most finished Musical Artiste in the Profession

FOR REMAINDER OF PROGRAMME SEE NEXT PAGE

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Near Prince Street

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NONE GENUINE WITHOUT OUR LABEL.

Fond mother (excitedly)—"Sakes alive, chile, yo' brudder's gone to dat dar dance at Johnsing's an' he'll nebber come back no mo'!" "Why not?" "He's done gone forgot to take his razor with him."

A philosopher says "woman is the Sunday of man." Man also has his weak days. One of them is when he spends a day shopping with the Sunday of man.

A man in Nebraska is reported as having just died of hydrophobia from the bite of a mad dog received twelve years ago. The physician in this case was not very rabid.

Man is always smart in some things, but nobody has ever discovered one that could ram a hat pin clear through his head and make it come out on the other side, as the women do.

He—"I met your cousin yesterday, Miss Smith." She—"Oh, did you?" We are said to look very much alike. Did you not find her very pleasant?" He—"Yes, she is pleasant, but she isn't very pretty."

A three-year-old child mysteriously disappeared from one of the New Jersey seaside resorts a few days ago. There is no clew, but suspicion strongly points to several able-bodied mosquitoes that were seen hovering about the place on the afternoon of the child's disappearance.

"Now, ladies an' gents," vociferated an orator in front of a Boston dime museum, "walk right in and view the great Athenian knife swallower, the only one on exhibition. Ten cents, ladies an' gents, it will neither make nor break—" "Is he a genuine Athenian?" demanded the crowd. "So help me, he was born, brought up, and captured in the wilds of Athenia!" Then they rushed in.

EXPLANATIONS.

1. Exit to 26th Street.
2 and 3. Exits to 5th Avenue.
4. Exit to adjoining yard to 25th St.
5. Exit to 26th Street.

The Famous Comedy Quartette

4—THE HORSE-SHOE FOUR—4

J. QUINLAN, MISS JOSIE LOVE,
GEO. H. TURNER, MISS ELLA LOVE,
—in their New Burletta, **"The Actor's Family."**—

The Modern Hercules,

SEBASTIAN MILLER, Assisted by Prof. RUOFF

In their Marvelous Feats of Strength. Mr. Miller will break stones with his bare hand before the audience, a feat never before attempted by any living artist.

The Great and Only

COSMOPOLITAN QUINTETTE,

Headed by Delaur and Debrimont,

And Three of Europe's Greatest Song Birds, in famous Duets, Trios and Opera Bouffes, Sketches, etc.

The King of the Rings.

TATALI,

The only Artist in his line in America.

Europe's Favorites,

BROS. FONTI BONI,

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Concluding with the Noblest Roman of All,

WILLIAM MULDOON,

And his School of Wrestlers:

Mr. Sebastian Miller, Mr. Hugh Leonard,
Professor Ruoff.

The Management offer **$100** to any one who can win a fall from Mr. MULDOON or Mr. MILLER, and **$25** to any one who will stay before them **15** minutes without their throwing him. **$2** per minute for every minute you can stand before Mr. MULDOON without being thrown.

Any strong man should easily win **$10** on this liberal offer.

USE STAR SKIRT BRAID.

☞ The Furniture used on the stage of H. C. Miner's Eighth Avenue Theatre is from the Furniture Ware-rooms of Daniel O'Farrell & Co., 408, 410 and 412 Eighth Avenue, near Thirty-first Street.

SOHMER PIANOS Used Exclusively in this Theatre.

"Let the loud thunder toll along the skies," cried John, "in virture clad I do the storm despise." "Indeed!" cries Richard, "how your lot I bless, to be so sheltered in so thin a dress!"

The Salvation Army in Boston is becoming very familiar with the Apostles; some of its members now speak of "Jack the Baptist."

It is possible for a lovely girl to be possessed of geographical traits. She may have Mobile features, an A la balmy breath, and a Mississippi mouth.

Mr. Walters—"How do you like our New York guest? Old family, you know. Her folks came over with the Hugnots." Mr. Beers—"I thought she seemed to be a little cold."

Butchers are great hands to "cut up."

An exchange, in an anatomical article, speaks of "a lady's skeleton;" but it doesn't explain how to distinguish a lady's skeleton from a woman's skeleton.

Fat women, says a philosopher, do not talk half so much as lean ones. So from this it would appear that the woman with a double chin hasn't as much chin as the woman with a single chin. Funny, isn't it?

"There's no telling" would be a good motto for a sewing society, if the members could only justify it.

R. Muller,

Plumber, Steam & Gas Fitter.

Closets, Bath Tubs, Sinks, etc., etc.

JOBBING PROMPTLY ATTENDED TO.

Croton Water introduced into Stores, Dwellings, etc., on the most reasonable terms.

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We are sorry to say that some druggists palm off on their customers a cheap imitation which they claim to be genuine, and some even go so far as to buy up our empty bottles from junk dealers and fill them with the imitation. How can anybody hope to get any benefit from such worthless stuff? As it is difficult for the public to tell the imitation from the real, the only safety lies in accepting only original bottles packed in our circulars and card-board boxes, refusing anything else, no matter what the druggist says, nor how persuasive he may be. In this way only can you be sure of getting the best remedy known to the world.

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Oysters in Every Style. Extra Pilsner (Lion Brewery) Beer on Draught.

MUSIC BY PROF. FLOHR.

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8th Avenue, near 25th Street.

One block below this Theatre.

MECHANICS' TOOLS. | TERRELL & VROOM, 368 8th Avenue, near 25th Street. | FACTORY SUPPLIES.

Clubbing rates—ten dollars and thirty days.

Usually ends in a draw—A lottery enterprise.

It is surprising that an alma mater should give her students a diploma.

The rolling stone has yet to learn what it wants to gather moss for.

"Excuse me," said Poseyboy to his best girl the other morning, "but some how your eyes don't look just right. I think they need dotting." And he dotted them.

A German proverb says that "One hair of a woman draws more than a cart rope." That depends. If the hair was found in the butter, it would certainly draw more profanity from a man than a cart rope discovered in the same substance.

No. 28081,

The old prescription, a Sure Cure for all Urinal Disorders, contains no Mercury or other injurious ingredients.

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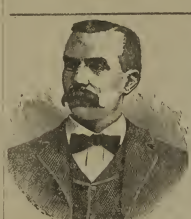

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After the performance, stop at H. McHugh's, 8th Avenue, corner of 31st Street. Mr. McHugh personally superintends his business, and patrons of this house are sure to be courteously received.

Oh, come fair Columbia, and turn from the crowd
Of political combatants, clamoring loud;
Oh, leave them to bicker and wrangle and jar,
For the fact and the shadow that they frequently are.

And turn to the instrument perfect, complete,
That needs Time himself, and can use to be beat,
For the Sohmer Piano, acknowledged to be
The Standard Piano, for the year '88.

Copyright by Sohmer & Co., 1888. From "*The Midsummer Puck*," 1888.

In the Midsummer number of Puck, a cut of which is published in this issue, there is a handsome picture descriptive of the present condition of affairs in the political world, and also showing in the most striking manner that although the politicians are fighting among themselves, yet the winning ticket for 1888 in the musical world is the Sohmer piano.

In the front of the picture is Columbia being most courteously received by Mr. Sohmer, who desires to present to her the "Sohmer" piano. By the side of Mr. Sohmer, in a group, are Josef Kuder on the left, Mr. Charles Fahr in the centre, and Mr. George Reichmann at the right, rejoicing over the recognition of the instrument's merits on the part of Columbia, representing the people of the United States. Above this is a banner waving the words, "Sohmer & Co." In the background one sees the Capitol, with masses of struggling politicians surrounding Cleveland, Thurman, Harrison and Morton.

But in one thing they all agree, that is the high position and standing of the celebrated Sohmer piano.

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MERCHANT'S GARGLING OIL.—This old standard article, under the admirable management of John Hodge, Esq., has reached an enormous sale. It is an honestly compounded article—it has merit, and now that the best business talent of the country is handling it, there is no reason why it should not double its present usefulness. No family can afford to be without it; for family use as well as animal it is indispensable.—*Toledo (Ohio) Blade, July 6, 1871.*

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8th AVE THEATRE

H. C. MINER and Thos. CANARY, PROPRIETORS

WEEK COMMENCING SEPTEMBER 17, 1888.

OFFICIAL PROGRAMME

OF THIS THEATRE.

DANIEL L. TULLIS,

Publisher,

To whom all communications in reference to the programme should be addressed

Publication Office: *PEOPLE'S THEATRE, NEW YORK.*

PROGRAMMES:

NEW YORK CITY.

PEOPLE'S THEATRE. BOWERY THEATRE. EIGHTH AVENUE THEATRE.

NEWARK, N. J.

NEWARK THEATRE.

H. C. MINER'S 8th Ave. Theatre.

MINER & CANARY, Proprietors

EXECUTIVE STAFF.

LOUIS ROBIE.....A'TING MANAGER
JOHN R. TOMLAM. } Business Manager and Treasurer.
JULIUS VOGLER.....Musical Director
JOHN QUINN.....Scenic Artist
CHAS. GRANT.....Master Machinist
CHAS. SMITH.....Property Master
BURT PEARSON.....Advertising Agent
M. MULVEY.....Electrician
EDW. WEEKS.....Doorkeeper
T. J. FLANNIGAN.....Special Officer
JOHN CLARISSE.....Engineer and Janitor
JOS. BAKER.....Night Watchman

Programme

H. C. MINER'S 8TH AVENUE THEATRE.

MINER & CANARY.....Proprietors
LOUIS ROBIE.....A'TING MANAGER

Week Commencing Sept. 17, 1888.

Matinees—Tuesday, Thursday & Saturday

MOTTO—OUR ACCEPTED ENTERPRISE OF THE PAST BY AN APPRECIATIVE PUBLIC A GUARANTEE OF THE FUTURE.

SMOKING ALLOWED.

WILLIAM MULDOON

AND

4--HORSE-SHOE FOUR--4

Specialty Company.

Wm. Muldoon.....Proprietors
Horse-Shoe Four.
E. Wellington.....Business Manager.

OVERTURE.....Promotion.....Moses
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The entertainment commences with the Demon Juggler.

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In the Grandest Display of Strictly Modern Juggling ever witnessed.

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FOR REMAINDER OF PROGRAMME SEE NEXT PAGE.

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The Famous Comedy Quartette

4 THE HORSE-SHOE FOUR 4

J. J. QUINLAN, MISS JOSIE TOYE,
GEO. H. TURNER MISS ELLA LOYE,
In their New Invention **"The Actor's Family."**

The World's Premier

SEBASTIAN MILLER, Prof. RUOFF

In their Marvelous Pedestal Sensation — "How will it all end?" which has never before been attempted by a team, and never can be duplicated by any others attempt.

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The Management offer **$100** to any one who can win a fall from MR. MULDOON or MR. MILLER, and **$25** to any one who will stay before them **15** minutes without their throwing him. **$2** per minute for every minute you can stand before MR. MULDOON without being thrown.

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☞ The Furniture used in the stage of H. C. MINER'S Eighth Avenue Theatre is from the Furniture Warerooms of DANIEL O'FARRELL & Co., 108, 110 and 112 Eighth Avenue, near Thirty-first Street.

SOHMER PIANOS Used Exclusively in this Theatre.

EXPLANATIONS.

1. Exit to 26th Street.
2 and 3. Exits to 5th Avenue.
4. Exit to adjoining yard to 25th St.
5. Exit to 25th Street.

R. Muller,

Plumber, Steam & Gas Fitter.

Closets, Bath Tubs, Sinks, etc., etc.

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Croton Water introduced into Stores, Dwellings, etc., on the most reasonable terms.

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We are sorry to say that some druggists palm off on their customers a cheap imitation which they claim to be genuine, and some even go so far as to buy up our empty bottles from junk dealers and fill them with the imitation. How can anybody hope to get any benefit from such worthless stuff? As it is difficult for the public to tell the imitation from the real, the only safety lies in accepting only original bottles packed in our circulars and card-board boxes, refusing anything else, no matter what the druggist says, nor how persuasive he may be. In this way only can you be sure of getting the best remedy known to the world.

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Oysters in Every Style. Extra Pilsner (Lion Brewery) Beer on Draught.

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Clothing Rice—ten pounds and thirty days.

Usually cold in a show. Victory—terprise.

It is surprising that any good mason should give her shoulder a shrug.

The rolling stone has not redeemed itself it wants to gather moss for.

"Excuse me," said Peterpiny to the best girl the other morning, "but can how your eyes don't look like corks. I think they need drying." And he offered them.

A German proverb says that "love runs in a woman draws nuts that is not love." That depends. If the hair was nearly all the latter, it would certainly draw more profanity from a man than a ripe nut discovered to the same substance.

No. 28081,

The old prescription, a Sure Cure for all Urinal Disorders, contains no Mercury or other injurious ingredients.

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After the performance stop at H. McHugh's, 8th Avenue, corner of 31st Street. Mr. McHugh personally superintends his business, and patrons of this house are sure to be courteously received.

Oh, come, fair Columbia, and turn from the crowd
Of political combatants, clamoring loud;
All your claims to luck and quartet and jar,
Hail the Cash and the always-it-at-they frequently are.
And turn to the instrument perfect, complete,
That leads the true minority, and can never be beat;
The SOHMER PIANO, as evidence to date,
Is "Number One" to-day, for it's year '88

Copyright 1888 by Sohmer & Co., 1888. From "The Midsummer Puck," 1888.

In the Midsummer number of Puck, a part of which is published in this issue, there is a handsome picture descriptive of the present condition of affairs in the political world, and also showing in the most striking manner that although the politicians are fighting among themselves, yet the winning ticket for 1888 in the musical world is the Sohmer piano.

In the front of the picture is Columbia being most courteously received by Mr. Sohmer, who desires to present to her the "Sohmer" piano. By the side of Mr Sohmer, in a group, are Josef Kisler on the left, Mr. Charles Fahr in the centre, and Mr. George Reichmann at the right, rejoicing over the recognition of the instrument's merits on the part of Columbia, representing the people of the United States. Above this is a banner waving the words, "Sohmer & Co." In the background one sees the Capitol, with masses of struggling politicians surrounding Cleveland, Thurman, Harrison and Morton.

But in one thing they all agree that is the high position any standing of the celebrated Sohmer pianos.

MERCHANT'S GARGLING OIL (LINIMENT).

TRADE-MARK REGISTERED IN THE U. S. AND OTHER COUNTRIES.

GOOD FOR
HUMAN FLESH.

CURES
MANGE IN DOGS.

CURES
FOOT ROT IN SHEEP.

CURES
GARGET IN COWS.

CURES
ROUP IN POULTRY.

CURES
RINGBONE, SPAVINS, Etc., Etc.

FOR INTERNAL AND EXTERNAL USE.

CURES

Rheumatism, Burns, Scalds, Chilblains, Frost Bites, Chapped Hands, Flesh Wounds, Sprains, Bruises, External Poisons, Caked Breasts, Sore Nipples, Cramps and Spasms of the Stomach, Colic, Asthma or Internal Pain, Toothache, Lame Back, Bites of Animals, Galls of all kinds, Sitfast, Ringbone, Cracked Teats, Poll Evil, Garget in Cows, Spavins, Sweeney, Stringhalt, Scratches or Grease, Foot Rot in Sheep, Roup in Poultry, Wind Galls, Foundered Feet, Cracked Heels, Mange, Contraction of the Muscles,

☞ AND MANY OTHER DISEASES INCIDENT TO MAN AND BEAST. ☜

YELLOW WRAPPER FOR ANIMAL AND WHITE FOR HUMAN FLESH.

MERCHANT'S GARGLING OIL.—This old standard article, under the admirable management of John Hodge, Esq., has reached an enormous sale. It is an honestly compounded article—it has merit, and now that the best business talent of the country is handling it, there is no reason why it should not double its present usefulness. No family can afford to be without it; for family use as well as animal it is indispensable.—*Toledo (Ohio) Blade, July* 6, 1871.

MERCHANT'S GARGLING OIL has been thoroughly tested by the public during the past fifty years and always with the most gratifying results, so that it now stands unrivaled as a successful remedy for the several complaints which it is designed to relieve. This valuable preparation was first compounded by Dr. Geo. W. Merchant, of Lockport, N. Y., who devoted twenty years of personal labor in bringing it to its present state of perfection. It is now manufactured by the well-known firm of Merchant's Gargling Oil Company, whose reputation for honorable dealing is not excelled by that of any individual or company in the world. In the manufacture of their products the company use the greatest possible care, both in following the original recipe and in procuring drugs of absolute purity. The company is now manufacturing two kinds of oil, one for human and the other for animal flesh. No person who keeps a horse, cow, or any other domestic animal can afford to be without it.—*The American Cultivator, Boston, Mass., Aug.* 12, 1882.

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8th AVENUE THEATRE.

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he New York *Commercia* tells of an editor who was able to exclaim, as he looked gratefully toward heaven: "At last, after thirty years of indefatigable toil and strict economy, I have realized sufficient to buy myself a lot in Greenwood Cemetery!"

He had lost his knife and they asked him the usual question: "Do you know where you lost it?" "Yes, yes," he replied, "of course I do. I am merely hunting in those other places to kill time."—*Boston Post.*

How to treat a wife—Treat her to a new dress.

Rumor tells us that a husband of a well known actress is on the verge of insanity, driven nearly to madness by the infidelity of his wife. Last week his mother remarked to a lady friend—"Truly, I cannot understand my poor son, to fret as he does. In his father's time, men didn't go mad for a little thing like that." The lady friend said nothing but thought a heap.

Eagle Brewery.

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NEW YORK.

HER SONG.—When the landlady discovered that her lodgers were dropping off, the burden of her song became "Nothing but leaves."

An old man, with a head as destitute of hair as a watermelon, entered a drug-store and told the clerk he wanted a bottle of hair restorer. "What kind of hair restorer do you prefer?" "I reckon I'd have to take a bottle of red hair restorer. That was the color of my hair when I was a boy."

WHY is a colt getting broke like a young lady getting married? Because he is going through the *bridle* ceremony.

L. S. L.

Particular Notice.

All the drawings will hereafter be under the exclusive supervision and control of GENERALS G. T. BEAUREGARD and JUBAL A. EARLY.

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Louisiana State Lottery Company,

Incorporated in 1868 for 25 years by the Legislature for Educational and Charitable purposes, with a capital of $1,000,000—to which a reserve fund of $500,000 has since been added.

By an overwhelming popular vote its franchise was made a part of the present State Constitution, adopted December 3, A. D. 1879.

Its Grand Single Number Drawings will take place monthly. It never scales or Postpones. Look at the following distribution:

Capital Prize, $30,000.

100,000 TICKETS AT TWO DOLLARS EACH.

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1 CAPITAL PRIZE OF	10,000	10,000
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2 PRIZES OF	2,500	5,000
5 "	1,000	5,000
20 "	500	10,000
100 "	100	10,000
200 "	50	10,000
500 "	20	10,000
1,000 "	10	10,000
APPROXIMATION PRIZES,		
9 Approximation Prizes of	$300	$2,700
9 "	200	1,800
9 "	100	900
1,337 Prizes, amounting to		$130,400

Responsible corresponding agents wanted at all points, to whom liberal compensation will be paid.

For further information, write clearly, giving full address. Send orders by express or Registered Letter, or Money Order by mail, addressed only to

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The New York Office is removed to Chicago.

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The particular attention of the Pacific is called to the fact that the entire number of its Tickets each Monthly Drawing is sold, and consequently all the prizes in each drawing are sold and drawn and paid.

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FOR NERVOUS DEBILITY, NERVOUSNESS, INDIFFERENCE, SEMINAL WEAKNESS, AND ALL LOSS OF POWER IN GENERATIVE ORGANS.

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Blackened Eyes

Made Natural.

GLENN, 769 Bowery.

Private rooms for Ladies.

From "Five Hours for My Little Girl:" "As Willie Wilkins was walking in the ——on one day he met his dear sister and thus he did say: 'Why is a squash like a little newsboy?' She gave it up. 'Because,' said this wicked boy, 'the oldest fellow is the name of a yeller he will be.' His good grandmamma overheard him, and went to bed sick with grief."—*Vanity Fair Juvenile Library.*

Harry Miner's Eighth Avenue Theatre!

HARRY MINER & THOS. CANARY, . . PROPRIETORS
Louis Robie, ... Director of Amusements
Ferdinand May, ... Treasurer

Matinees: TUESDAY, THURSDAY and SATURDAY

NOTICE.—This is the only safe Theatre on the West Side, where there is a brick wall built, commencing four feet underground below the foundation, and extending eight feet above the roof, thus separating the Stage from the Auditorium. The large patent ventilators are worked from the Stage, and can be opened in one second in case of fire, thus forming an immense chimney, protecting the Theatre from smoke or fire. As proof positive, we invite inspection by the authorities to our assertion. Bear in mind that this establishment when crowded can be emptied in two minutes.

WEEK ENDING, FEBRUARY 18 1882.

PROGRAMME.

Overture..... Miner's Orchestra..... H. E. Higgins, Leader

Grand Holiday Matinee, Washington's Birthday.

Harry Miner's Great Comedy

Murphy and 4 Murphy and Mack Shannon

Consolidated Shows.

Wm. B. Blaisdell..... Manager | Wm. Carter..... Stage Director

The certain rises on the eccentric character comedian.

Fred. J. Huber

In the extremely ludicrous act, entitled

Tickle me under the Chin

Razor Jim, a bad man..... Fred. J. Huber
Booth..... Louis Robie
Mangerees in search of talent..... Kitty Allyne
Mme. Patti..... Eva Byron

The pleasing vocalist,

Miss Nellie Nelson

The most versatile sketch artists on the stage,

Joe and Annie Burgess

Who will present an entirely new and original sketch, (words dialogue and music by Joe A. Burgess) THE LITTLE WIDOW.

Mrs. White..... Annie Burgess Mr. Skinner, in search of wealth Joe Burgess

Replete with dramatic chic, beautiful songs and sparkling dialogues.

BILLY CARTER.

The popular, the eminent and the best banjo player of modern times, will unfold his portfolio of odd remarks and vocalistic effusions, including "Pool, Katie Thorne and his famous Kissing Song.

American's comedy sketch artists,

The Jeromes.

ELLA and CHAS.—In their own original burlesque, entitled COMEDY.

Carrie Swain

The greatest Song and Dance lady in the world, late of the Tonists, in her original creation, entitled "The Western Union Telegraph Boy," astonishing everybody and making a hit in every section of the country where she has appeared. She is superb both as an artist-boss kicker and a lady, being great in her professional calling, brimful of talent, good humor and as plain as sunshine.

The eminent Swiss Bell Ringers,

The BLAISDELLS

Wm. B. Blaisdell, Julia Pooke Blaisdell, Henry Blaisdell and W. Blaisdell, Jr., in their refined and artistic musical melange, introducing operatic solos and popular gems of the present day

For remainder of Programme see next page

HARRY MINER'S

Eighth Avenue Theatre

PROGRAMME,

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Harry Miner's Theatre

163, 167 & 169 BOWERY.

BENEFIT OF

A. H. SHELDON

FRIDAY AFTERNOON & EV'G MAR. 10, '82

A legion of Volunteers from the principal New York Theatres, and for this grand event, in addition to the monster olio of specialties, will be performed the Sensational Drama in 4 Acts, written by A. H. SHELDON, entitled

WEALTH and CRIME

Or, Escaped the Gallows.

Tickets can be procured from Thomas W. Moore at the Box Office only. Admission 10, 25, 50 and 75 Cents.

WEALTH and CRIME with all its new scenic effects and Sheldon as Joe Green, will be played both Afternoon and Evening.

3 KINGS CIGARETTES COMPOSED OF TURKISH, VIRGINIA and a small portion of choice PERIQUE—a mixture not found in any other Cigarette.

MILD, FRAGRANT, HIGH WROUGHT AND PARTICULARLY AGREEABLE.

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CALF GAITERS.

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To Order, - - - $4.00 up

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THE SHOEMAKER,
36 BOWERY,
Bet. Canal and Grand Sts.

LeMOULT,
THE FLORIST
Prides himself in saying that
"His experience is his capital,
His work his guarantee."
172 & 174 BOWERY,
NEW YORK.

NOT FAR WRONG.—A little girl, being reproved the other day by her elder sister for using a slang expression, sharply retorted, "Well, if you went into society more you would hear slang."

***

The hoard of education—the schoolmaster's shingle.

180 BOWERY, 180
Bet. Spring and Brooms Sts.,
Sell CUSTOM MADE SHOES of their own make only; they are made of the BEST BRANDS of FRENCH and DOMESTIC CALF SKIN; are SEWED by HAND by FIRST-CLASS WORKMEN and are certain the most STYLISH and the most DURABLE SHOES in the city.
WE SELL
FINE ENGLISH DRESS SHOES
WITH SINGLE or DOUBLE OAK SOLES and LATEST STYLE TIPS.
EASY WALKING SHOES
WITH BROAD DOUBLE OAK SOLES.
STRONG AND WELL SHOES
MADE ON OUR NEW MACHINES.
$3, $3.50 and $4 a pair.
To order, $4 to $5, very pair warranted

The original German Team and exhorters of German comedy.
Murphy and Shannon
In their entirely new budget of German wit and humor, written by George Murphy, introducing the following side-splitting specialties, "Mixtures," "The Envied Opera Singers," "Flag Song," burlesque on Pat Rooney's "Maldoon, the Solid Man," and the funniest of all Dutch Songs and Dances, entitled DE KUGELWALDER TWINS.

VALGEAN.
The wonderful Egyptian Juggling, in his marvelous manipulations, and introducing his coterie of Trained Doves, one of the prettiest acts on the American Stage.

Miss Carrie Swain
The charming Vocalist, Actress and Dancer, in her repertoire of melodies.

America's own originals and originators of legitimate comedy musical Sketches.
The FIELDINGS
In their latest original and most novel of all sketches, entitled JOSH Z. BECK, by John Fielding, author of "The Garden Wall," "Folly and Fancy," "Hi, Hi," "Irish Soldier," "Blarney," "Thespians," "Dime Sies," "Tipperary Couple," "Love and Mimicry," "Emerald Isle," etc.

UNCLE JOSH Z. BECK ..... MR. JOHN FIELDING
MISS MABEL BECK ..... MISS MAGGIE FIELDING

During the sketch will be introduced the Bell Telephone.

4 | LITTLE FOUR. | 4
Talbot, Mack and Carroll Brothers, in their original specialty, entitled "Darkey's Serenade," also introducing their burlesque Circus, endorsed by the press and public to be the finest act of its kind.

Frank Lewis.
The greatest of all Topical Vocalists, in hits on the times.

The above monster olio of novelties consisting with the great.

4 | COMICLY FOUR | 4
MURPHY & MACK and MURPHY & SHANNON, in their original one-hour comedy, which has had the successful run of one-hundred and fifty-five nights in New York City, entitled

MURPHY'S DREAM.
MR. GRADY MURPHY
MRS. CROWLEY ..... JOHN E. MURPHY
MISS GRADY MURPHY
DANNY GRADY MURPHY, Jr.
LITERARY JOHN ..... PHIL MACK
JAKE KROUSE
LANDLORD, and a companion of Murphy in his Dream ..... GEO. MURPHY
CAPTAIN OF GENDEARMS
HOBBY-HORSE GEORGE, in for a ride ..... GEO. SHANNON
Mam-selle pa Bum Bum ..... Ella Jerome
Goddess of Sleep ..... James Mack
Umbrella Pete ..... Mr. Carroll
Mr. Ala Piff ..... Chas. Jerome
Charles Morgan ..... Frank Lewis
John Partridge ..... James Talbot
Jack Smith ..... Mr. Mack

1ST NOTICE—This comedy is in five scenes. The audience will please remain seated until the curtain drops.

MONDAY, FEBRUARY 20, First appearance at this Theatre of HARRY MINER'S
FRANK I. FRAYNE COMBINATION
Together with A GRAND OLIO OF SPECIALTIES.
GRAND HOLIDAY MATINEE, WASHINGTON'S BIRTHDAY

STRAITON & STORM'S 10 CENT CIGARS
BEAT THE WORLD. Ask the Waiter for it.

The Furniture used at this Theatre, is from the Furniture Warerooms of John Lynch, 304 8th Avenue.

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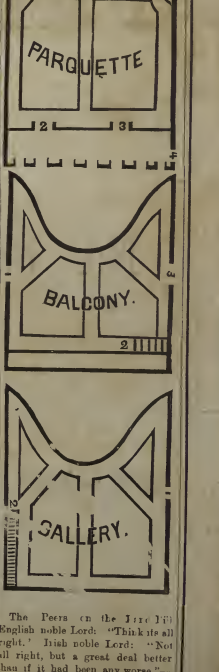
TIVELY ONE PRICE.

The above is a correct diagram of this theatre, each Exit being designated by a number and is printed for the benefit of the audience in case of accident by fire or otherwise. In the diagram of the Parquette Exits, number 1 leads to 28th Street, and numbers 2 and 3 lead to 8th Avenue; number 4 leads directly to adjoining premises. Theatre Saloon; numbers 5 and 6 lead to 28th Street. In the diagram of the Balcony, Exit number 2 opens on the Fire Escape and Exit No. 3 rads to two stairways to 8th Avenue. In the diagram of the Gallery, Exit No. 1 opens on the Fire Escape and No. 2 is the main stairway leading to 8th Avenue.



The Peers on the Irish Bill.—English noble Lord: "Think it's all right." Irish noble Lord: "Not all right, but a great deal better than if it had been any worse."—*Punch.*

Next Block to Harry Miner's 8th Ave. Theatre is

ARNHEIM
THE TAILOR;

Has Reduced all his Prices in Suitings and Overcoats, at his New Branch Store,

No. 334 EIGHTH AVENUE,

NEAR 27th STREET.

MADE TO ORDER:

Suits, reduced from $20 to $16. | Pants, reduced from $6 to $4.
Overcoats Reduced from $18 to $12.

Immense Variety of New Styles.

PROGRAMME

Madame ADELINA PATTI

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1885—LONDON—1885.

TWO SPECIAL DIPLOMAS OF MERIT,

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TWO HIGHEST AWARDS,

International Exhibition, Philadelphia, 1876.

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WITH CROWN AND RIBBON,

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FIRST GRAND GOLD MEDAL,

Exposition Universelle, Paris, 1867.

GRAND TESTIMONIAL MEDAL AND MEMBERSHIP,

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FIRST PRIZE MEDAL,

International Exhibition, London, 1862.

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During my artistic career in the art centres of the world, I have used the pianos of nearly all celebrated manufacturers, but none of them can be compared to yours,—none possess to such a marvelous degree that sympathetic, poetic and singing tone quality which distinguishes the Steinway as peerless among them all.

RICHARD WAGNER.

Sounds of such beauty as those coming from my Steinway Grand, flatter and coax the most agreeable tone-pictures from my harmonic melodic senses.

In a word, "*I find your Grand piano of wondrous beauty. It is a noble work of art.*

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The magnificent Steinway Grand piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous, as the instrument fully justifies its world-wide reputation.

ANTON RUBINSTEIN.

Your unrivalled piano-fortes have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For, during all my long and difficult journeys all over America in a very inclement season, I used and have been enabled to use your pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

THEODORE THOMAS.

I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the pianos of Messrs. Steinway and Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them in preference to all other pianos.

FELICIEN DAVID.

In my idea, they are superior to all I have heard or tried to the present day, and in giving you this certificate I not only fulfill a duty of conscience, but at the same time render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of piano-making.

ADOLPHE HENSELT.

It is with the greatest pleasure that I have just played upon your pianos, and cannot refrain from expressing to you in writing my admiration, and how much I was satisfied with them.

MARMONTEL.

The International and French Jury, in placing them *first on the list*, brilliantly confirm the lively and deep impression which these excellent pianos have produced on me.

ANNETTE ESSIPOFF.

No other European or American pianos known to me possess such extraordinary durability under the severest usage, nor combine all excellences to such a high degree as yours, and in them I have found my ideal instrument.

ETELKA GERSTER.

I regard the Steinway as the beau ideal of all pianos, and with their essentially noble and poetic tone quality these instruments are wonderfully sympathetic to me. I admire the easy, elastic and agreeable touch, the evenness, richness and surprising duration of tone, blending so effectively with and supporting the human voice, and all these qualities render, in my opinion, the Steinway piano the most desirable instrument of all—certainly the best to accompany the voice.

J. MOXTER & CO., 912 Olive Street, Agents for Steinway & Sons.

No. 59,428 is the number of the beautiful Steinway Upright specially selected and shipped from Steinway Hall, New York, for the use of Madame Adelina Patti at the Southern. The same will be on exhibition and for sale after March 18th, 1887, at the ware-rooms of J. MOXTER & CO., 912 Olive Street. PRICE, ins, $700.

STEINWAY & SONS' PIANOS, New York Prices, at J. MOXTER & CO., 912 OLIVE ST.

MR. HENRY E. ABBEY, DIRECTOR,

VERY RESPECTFULLY ANNOUNCES POSITIVELY THE

FAREWELL TOUR

—OF—

MAD. ADELINA PATTI

—IN—

GRAND OPERATIC CONCERTS,

Assisted by the following Artists:

MADAME SOFIA SCALCHI, PRIMA-DONNA CONTRALTO,

Signor ALBERT GUILLE, Tenor, Signor ANTONIO GALASSI, Baritone, Signor FRANCO NOVARA, Basso,

AND AN ORCHESTRA OF SELECTED PERFORMERS.

Exposition Music Hall, Thursday, March 17, '87.

AT 2 O'CLOCK, P. M.

PROGRAMME.

PART I.

OVERTURE—"*Merry Wives of Windsor*,".....NICOLAI

ORCHESTRA.

ARIA—"*Qui sdegno*," (Flauto Magico).....MOZART

SIGNOR NOVARA.

SCENA ED ARIA—"*Oh! dei verd' anni miei*," (Ernani).....VERDI

SIGNOR GALASSI.

AVE MARIA.....GOUNOD

SIGNOR GUILLE.

VIOLIN OBLIGATO.....HERR CARL HAMM.

PART II.

SECOND ACT OF ROSSINI'S OPERA. (In Costume.)

"IL BARBIERE DI SIVIGLIA."

ROSINA.....MAD. ADELINA PATTI
BERTA.....M'LLE IDA VALERGA
CONTE D'ALMAVIVA.....SIGNOR IGINIO CORSI
FIGARO, (a barber).....SIGNOR GALASSI
DON BASILIO.....SIGNOR NOVARA
DON BARTOLO.....SIGNOR MIGLIARA

MME. ADELINA PATTI will introduce during the Music Lesson the Waltz, "IL BACIO," Arditi.

PART III.

THIRD ACT OF GOUNOD'S OPERA. (In Costume.)

"FAUST,"

(GARDEN SCENE.)

MARGHERITA.....MAD. ADELINA PATTI
FAUST.....SIGNOR GUILLE
SIEBEL, MARTA, } .....M'D'LLE VALERGA
MEFISTOFELE.....SIGNOR NOVARA

Conductor.....Signor LUIGI ARDITI.
ACCOMPANIST.....Signor ROMUALDO SAPIO

STEINWAY & SONS' CELEBRATED PIANOS USED AT THESE CONCERTS

MARCUS R. MAYER, - - - - - - - Acting Manager. | CHAS. H. MATHEWS, - - Business Manager and Treasurer.

SOCIETY NOTICE.—Adelina Patti's Steinway Upright Grand, No. 59,428, which was sent by Messrs. Steinway & Sons for the use of the Diva at the Southern, has arrived, and will be delivered to her Monday morning. The same will be on exhibition after March 18th at the Steinway ware-rooms of J. Moxter & Co., 912 Olive. Price $700.—*Republican, March 13th*, 1887.

MADAME

SARAH BERNHARDT,

now playing a successful Engagement in South America under the Direction of

Messrs. HENRY E. ABBEY

AND

MAURICE GRAU,

will appear in this City during the season of 1886—1887.

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New York Establishments.

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"STEINWAY," Astoria, opposite 120th Street, NEW YORK CITY.

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Half Portions Served.

James H. Rodgers, Prop'r.

Sloan Manufacturing Co., 778 Broadway, Makers of Sloan's shirts, guarantee the quality and fit of their shirts in every particular, as great care is taken by their cutters in measuring for same, employing none but skilled labor. Using the best materials in large quantities they are enabled to give you extra good value. If you cannot call drop a postal, and a competent person will call to measure you.

HER REPUTATION WAS AT STAKE.

"There is an insurmountable barrier to our marriage, Mr. Artefy," she coldly replied to his proffer of an alleged heretofore untouched heart.

"What is it? My love shall sweep every barrier away," he declared on the impulse of the moment and both knees.

"It is simply this. I happen to know of at least six girls who have promised to be sisters to you, and I cannot consent to be criticised by such a large family of sisters-in-law."

The suit was adjourned sine die.

AN OBEDIENT BOY.

"Mamma, may I speak?"

"You know that you must not talk at table."

"May I not say just one thing?"

"No, my boy. When papa has read his paper you may speak."

(*papa reads through his paper and says, kindly*):—"Now, child, what is it?"

"I only wanted to say that the water pipe in the bathroom had burst."

CHUMLEY: "Yes, Clara is certainly a lovely girl. I used to be very soft on her, Dumley. In fact, I think I would have married her but for the determined opposition of one of the family."

DUMLEY: "Her father, I suppose?"

CHUMLEY: "No, herself."

A LUCKLESS SOPHOMORE.

I held her hand—'twas years ago;
She loved me then and told me so,
As, lingering by the lattice gate,
She pressed my arm and bade me wait.
She can't forget it all, I know.

We spoke in whispers, sweet and low,
I begged a kiss, and then, although
She sighed and seemed to hesitate,
I held her hand.

'Tis strange that love so cold can grow,
That time can deal so keen a blow.
Her love, alas! is turned to hate.
Perhaps, I held the hand of Fate.
Ah, well! I can't forget—heigh ho!
I held her hand.

REV. CHARLES PROUDTEXT (*who has been writing his sermon, looking up suddenly*): "Maria, will you take the children out of the room for a few minutes?"

MRS. PROUDTEXT (*in surprise*): "Certainly, my dear. But—are they annoying you?"

REV. PROUDTEXT: "Not at all; but I have just dipped the mucilage brush in the ink-well, and I would like to be at liberty to make a few remarks."

FRENCH AS SHE IS PRONOUNCED.

I stopped yesterday to price some very beautiful pears which were exposed for sale upon a fruitstand.

"What sort are they?" I asked, "and how much do you charge for them?"

"Fifteen cents apiece," replied the vender, briefly. "They're the real duchy dangle 'em."

It took me until morning to make out that he meant the "Duchesse d'Angouleme."

KRANICH & BACH PIANOS.

WAREROOMS:

235-239 East 23d St., N. Y.

16 West 125th St., N. Y.

AN ABSOLUTELY FIRST-CLASS PIANO

At a Moderate Price.

Pianos sold on instalments. Pianos to Rent.

Every sensible woman wants the best she can get for the money expended. Don't buy inferior goods merely because they are offered at a little less price. "Good enough" cannot waists always cost a little more than the inferior imitations, but the fact is that you get *better* value and a more satisfactory waist for only a few cents more.

THE NEW BOSTON REVIEW

The ARENA

FOR

APRIL

—CONTAINS—

Brilliant Papers by

Rev. M. J. SAVAGE,
Religion, Morals, and the Public Schools.

Bishop J. L. SPALDING,
God in the Constitution—A Reply to Col. Ingersoll.

STEPHEN M. ALLEN, A. M., LL.B., F.R.H.S.
A Newly Discovered Law in Physics.

W. E. MANLEY, D. D.
Eternal Punishment.

WM. LLOYD GARRISON.
The Mask of Tyranny.

ELIZABETH CADY STANTON,
Divorce versus Domestic Warfare.

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Why and Because.

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WHITE CHILD SLAVERY.
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Ungava.

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Fast New York State Express.

To accommodate the increasing travel to principal cities in Central and Western New York, the New York Central & Hudson River Railroad has just placed in service a new fast train for Buffalo and intermediate cities, leaving Grand Central Station daily, at 8.30 A. M., and running through under a very fast schedule, arriving at Albany at 12.15 P. M., Utica at 2.50 P. M., Syracuse at 4.15 P. M., Rochester at 6.07 P. M., Canandaigua at 6.9 P. M. and Buffalo at 8.30 P. M. Wagner Palace Drawing-room Cars N-w York to Canandaigua and Buffalo also Buffet Smoking Car to Buffalo.

A very pretty riding habit designed by Redfern for summer wear, has a stop collar and vest—the latter being of some checked or striped material of light color and texture. The skirt is scanty and made in the latest approved "safety" style.

REAL SILK WARP HENRIETTAS

Are made only in England. Those manufactured by the **PRIESTLEY'S OF BRADFORD**, are of pure silk, pure wool, and unchangeable dye, superior in *softness* and *beauty*, very *durable*, and *tenderness as long as they last*. The Priestley fabrics includes *all new and desirable Weaves*. They never fray, slip, crock nor change color. Every yard is guaranteed by the manufacturers to be perfectly satisfactory to the wearer. For additional security they all are rolled on the "Varnished Board," and **stamped** on the underside of the selvedge every five yards, with the name **B. PRIESTLEY & Co's. in Gilt Letters.** They are for sale by the principal dealers throughout the United States, and in New York City by James McCreery & Co., B. Altman & Co., Lord & Taylor, Hern Bros. Simpson, Crawford & Simpson, Jackson's Mourning Store, Edward A. Morrison, Lobenthller Bros. of 14th Street, and others.

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ENGLISH ROUND HATS

Of Special and Exclusive Designs (copies and originals of our own workrooms).

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IN UNTRIMMED STRAW HATS AND BONNETS IN PLAIN AND FANCY GRADES.

PARIS FLOWERS,

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OSTRICH TIPS and PLUMES,

IN THE NEWEST SHADES.

Ribbons, Velvets, Fancy Laces, Etc.

ALL AT THE MOST

POPULAR PRICES.

THEY NEVER SPEAK NOW!

Miss Travis: "Don't you think my new dress is too sweet for anything?"

Miss DeSmith: "Oh, lovely—exquisite! I do believe your dressmaker could make a bean-pole look graceful!"

ON SECOND THOUGHT.

Time flies—and through no fault of hours,
But just for instants, I'm
Convinced, with all his flying powers,
There are no flies on Time.

IT HAD BEEN THE ROUNDS.

Miss Clara: "It that a new ring you have on, Ethel? It strikes me I have seen it before."

Miss Ethel (blushing): "Yes, Clara, young Mr. Paperwate presented it to me last night. I have accepted him."

Miss Clara: "Oh, indeed! I'm so glad. Accept my best wishes. I thought that ring looked strangely familiar."

"What's the matter, Johnny," asked one of the neighbors' boys as his companion came out of the alley gate. "Ain't finished your dinner a'ready, have ye?"

"Nop."

"Didn't ye git any?"

"Yep; but I didn't stay to finish it."

"What made ye leave so soon?"

"Well, I said something at the table and everybody but pa laughed."

We seem to have four kinds of people: those who are moving forward; those who are on the move backward; those who are standing still; and those who are going to start in some direction soon.

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JULIUS FUERNER..... Musical Director
CHAS. H. WELCH..... Advertising Department

All communications with regard to advertising or other matters concerning this programme to be addressed to MISS A. HAZZARD, care Box Office this Theatre or 10 E. 14th St.

SPECIAL MATINEE ON

WEDNESDAY, - APRIL - 23,

OF A NEW PLAY BY

FRANK ROTSCHILD, Jr.,

ENTITLED

"A MIGHTY POWER."

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Wilton Lackaye,
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George Osborne,
Miss Minnie Seligman,
H. J. Morgan,
and others.

New scenery by STAVET.

— Music by FUERNER.

SPECIAL.

Sunday Evening, April 27th,

—AT—

FIFTH AVENUE THEATRE

TESTIMONIAL:

TENDERED TO

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When many LEADING ARTISTS of ALL BRANCHES of the profession will appear.

PROGRAMME WILL BE PUBLISHED LATER.

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THE OLD HOMESTEAD.

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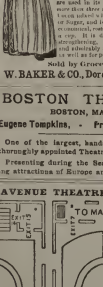
An Attractive Supper Bill of Fare for Theatre Parties.
This establishment is one of the largest and most elegantly appointed in the city. It has a Banquet Hall, also other rooms for large or small Dinners, Receptions, or Theatre parties.

If a man wants his wife to believe that he is a genius, his wisest plan is to persuade her of it before he gets married. He will generally find it easier then.



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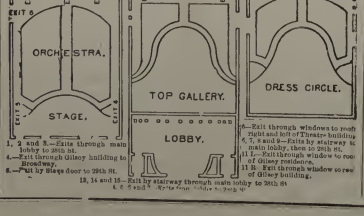

1, 2 and 3—Exits through main lobby to 28th St.
4—Exit through Gilsey building to Broadway.
5—Exit by Stage door to 29th St.
6—Exit through windows to roof right and left of Theatre building.
7, 8 and 9—Exits by stairway to main lobby, then to 28th St.
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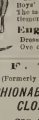

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AT VERY LOW RATES.

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TWO AND TWO.

Two eyes of brown, two eyes of blue,
Two shadows in the evening dew,
Two hands whose pressure soft can thrill,
Two hearts that throb at their sweet will,
Two lips that seek two lips above,
And that is love.

Two hearts grown tired of wedded bliss,
Two lips that seldom get a kiss,
Two souls aweary of love's fire,
Two eyes that watch two eyes despair,
Two months, should things still take their course,
And that's divorce

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For which occasion a Monster Concert Programme is now being arranged.

FULL PARTICULARS LATER.

Tickets can now be secured from all the Treasurers of the different city theatres, and at the Box Office of the Broadway Theatre, daily

A walking gown by Redfern is made of one of the new checked rhovlots. The bodice is cut postform, double breasted, with rather large lappels, and showing a vest of striped linen. Any number of vests can be made to wear with this gown, as they can be taken out and re-inserted with the greatest ease.

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IMPORTED BONNETS and HATS from all the leading houses in Paris and London.

COURTSHIP—OLD AND NEW.

1780.

On his knees he vows his passion;
Tells her that he'll die without her;
Then (it's now quite out of fashion)
Slowly draws his arms about her
And whispers, "I love you."

1800.

I think it's time that I should marry,"
Says she, "How much will you settle?
It takes a pile to get me, Harry,
A cool million of the metal."
And whispers, "That will do."

EUGENE TOMPKINS, - - - Lessee and Manager
JOS. P. REYNOLDS - - - - Business Manager

EVERY EVENING AT 8. MATINEE SATURDAY AT 2.

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CHRISTOPHER BLUFF	Mr. HENRY V. DONNELLY
WHIRLEM O'ROURKE	Mr. EDWARD GIRARD
NOIES E. HOWELL	Mr. MARK SULLIVAN
GINGER WHIP-SAW	Mr. PETE MACK
JOBSON DODDLE	Mr. GUS HENNESSEY
KITTY MALONE	Miss JENNIE SATTERLEE
SIMPSON	Miss RACHEL BOOTH
DAISY	Miss MAYM KELSO
FLOSSIE	Miss KATE ALLEN
KATRINA	Miss FANNIE JOHNSTON
TILLIE	Miss JOIE SUTHERLAND
GRACIE	Miss LILLIAN BARR

Synopsis.

ACT I.—Bluff's Natural Gas Exchange.
ACT II.—Madame Molomi's Musicale.
ACT III.—The Tennis Party.

Incidental to the play the following numbers will be introduced:

ACT I. Sheepshead Bay. Mr. Girard. Grand Finale—Medley. Entire Company.
ACT II. "Oh, What Joy." Lillian Barr. "Cherie," Maym Kelso. The great "Summer Season," Donnelly and Girard. Finale.
ACT III. The great whistling trio, Mr. Donnelly, Mr. Girard and Miss Sutherland. Grand Medley, "Sweethearts," "Tiny Ball," "Ching Chang," "The Goodie Monk." Finale, "Hail to Kit Maloney."

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Manager	Albert Riddle
Business Manager	Charles F. Wishard
Stage Manager	Gus Hennessey
Musical Director	Prof. Perkins
Master of Transportation	Edwin Lawrence

The orchestra, under the direction of Charles Corsen, will perform the following selections:

OVERTURE	*"Prince Methuselah"*	Strauss
SPANISH DANCE		Moskowski
SELECTION	*"Ruddygore"*	Sullivan

The Remington Standard Type-writer used by this company is furnished by Wyckoff, Seamans & Benedict, 327 Broadway.

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Opera Glasses to let at Ladies' Cloak Room on First Floor.

Ladies' Toilet Room with Special Attendant will be found on Balcony Foyer.

CLARK ROOT, with Special attendant, on first floor lobby.

Pianos used in this play supplied by HORACE WATERS & CO.

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No. 1 Fourth Ave., opp. 6th St.

A FACT.

1.

O sing a song of sixpence,
A pocketful of cheff,
The folks that try to copy me
At them I always laugh;
With flaming advertisements
They gull the public mind,
And intimate to one and all
That they are wondrous kind.

2.

They'll give for Fifty Dollars
What for a hundred can't be bought
And yet they think with this like these
The public sure are caught;
They swear their goods are foreign,
Fresh from old Europe's shores,
While nothing else but poorest goods
Are found within their stores.

3.

And o'en their very salesman
They keep upon the rack,
For if he don't swear black is white
He'll surely get the sack.
I'll stick to honest dealings,
As I've always done before,
And sell my goods—upon the square—
Number **One** in **Avenue Four**.

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And I, John Moriarty,
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"You'll find as represented
My goods—in every way.
And then my Special Credit,
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A woman to be perfectly dressed must be in harmony with her surroundings. If waiting in the country, one of Redfern's pretty little cheviot gowns would be in character; if promenading on Fifth Avenue, one of his more elaborate toilet would be "en regle."

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Invaluable in FAMILIES SCHOOLS, HOSPITALS, and RAILWAY STATIONS, in the CAMP, on SHIPS, for WORKMEN (at home and to take to their work), and *in all places* where a *refreshing and nourishing beverage* is required at a *moment's notice.*

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The principal tale-bearer of age is the skin of the hands and neck. To regain a youthful appearance we must make this outer skin of and form a new skin entire. Madame Rappert's world-renowned Parisian Lotion does this without injury or harmful effect, one bottle $2.00, three bottles usually required to clear the complexion $5.00, sent to any address. Call at office and see young girl with one side of her face cleared and other side as was originally, showing vast change, or send four cents postage for full particulars. Mme. A. RUPERT, 30 E. 14th St., New York, or 13 W. 42d St., New York, or 479 Fulton St., Brooklyn.

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A very pretty pillow sham, built designed by Reifer for summer wear, has a steep collar and vest—in latter shape of some stocked or striped material of light color and texture. The shirt is scanty and made in the latest approved "vanity" style.

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Are made only in England. Those manufactured by the PRIESTLEY'S OF BRADFORD, are of pure silk, pure wool, and unchangeable dye, superior in softness and lustre, very durable, and never fray, slip, crack nor change color. Every yard is guaranteed by the manufacturers to be perfectly satisfactory to the wearer. For additional security they all are rolled on the "Varnished Board," and stamped on the under side of the selvedge every 2 yards, with the name H. PRIESTLEY & CO.,in GILT LETTERS. They are for sale by the principal dealers throughout the United States, and in New York City by James McCreery & Co., Adams & Co., Lord & Taylor, Stern Bros., Simpson, Crawford & Simpson, Jackson's Mourning Store, Edward A. Morrison, Leiontilliez Bros. of 14th Street, and others.

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A series of concerts are being given daily at the warerooms of the Æolian Company, and you are cordially invited to attend.

The following selections will be given for the balance of the week:

Overture, - - - "Tannhauser," - - - WAGNER

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Siegmund's Love Song, - - - - - - WAGNER

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This entire programme will be rendered on the Æolian from the *full orchestral score* by a person with positively no knowledge of music whatever.

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BROADWAY CLUB,

—AT—

LYRIC HALL,

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Ticket, admitting Gentleman and Ladies, 50 cents.

Tickets for sale by the Ushers of all the leading uptown theatres.

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MANHATTAN OPERA GLASS SUPPLY COMPANY'S

OPERA GLASS BOXES.

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Is absolutely pure and it is soluble.

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are used in its preparation. It has more than three times the strength of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, costing less than one cent a cup. It is delicious, nourishing, strengthening, easily digested, and admirably adapted for invalids as well as for persons in health.

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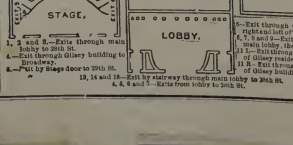

1, 2 and 3.—Exits through main lobby to 26th St.
4.—Exit through Gilsey building to Broadway.
5.—Exit by Stage door to 25th St.
6.—Exit through windows to roof, right and left of Theatre building.
7 and 9.—Exits by stairway to main lobby, then to 26th St.
11.—Exit through window to roof of Gilsey residence.
12.—Exit through window to roof of Gilsey building.
13, 14 and 15.—Exit by stairway through main lobby to 26th St.
4, 5, 6 and 7.—Exits from lobby to 26th St.

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Are the Standard Shirts of America.

The superior quality is always maintained.

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Made to measure, 6 for $9.00. None better at any price, satisfaction guaranteed.

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Very best quality, Unlaundried,	$1.35
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K quality, best Dollar Laundried Shirt in the World, Unlaundried, 85c.

These Stock Shirts are made in all styles of bosoms, and different sleeve lengths, thereby pleasing and making a satisfactory fit for nearly every one. We have everything pertaining to Men's Furnishing Goods, and the largest establishment of this kind in New York.

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DE PINNA,

394 Fifth Ave., near 26th St.

The most exquisite productions in boys' clothing from 3 to 7 years. The most select styles in young gentlemen's clothing from 7 to 14 years

English Sailor Suits,

Kindergarten and Dancing School, Knickerbocker Overcoats, English Hats and Caps.

If a man wants his wife to believe that he is a genius, his wisest plan is to persuade her of it before he gets married. He will generally find it easier then.

HER OWN FAULT.

Now, why does she say, "You don't say so!"
When she knows very well that I do?
I'd have promised to wed me some day, so
I think that she trusts me. Don't you?
She is charming, but this one habit,
Which she seems quite unable to break,
If a chance ever comes, how I'll grab it
And tell her it makes my heart ache.
To hear her exclaim "You don't say so!"
When she knows very well that I do?
She has promised to wed me some day, so
I think she'll reform then. Don't you?

COURTSHIP—OLD AND NEW.

1789.

On his knees he vows his passion;
Tells her that he'll die without her;
Then (it's now quite out of fashion)
Slowly draws his arms about her
And whispers, "I love you."

1890.

I think it's time that I should marry."
Says she, "How much will you settle?
It takes a pile to get me, Harry,
A cool million of the metal."
And whispers, "That will do."

SEC SEC

Piper Heidsieck, Sec.

THE OLD RELIABLE.

KNOWN THROUGHOUT THE CIVILIZED WORLD.

SEC SEC

ALASKA SEAL SKIN GARMENTS—Fur-lined Circulars in stock or to order. C. C. SHAINE Fur'er, 154 West 42d St., and 103 Prince St.

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BROADWAY AND 41ST STREET.

XTRA!

Sunday Evening, April 20.

First Annual Benefit for the Benevolent Fund of the

TREASURERS' CLUB OF AMERICA.

(An organization of Theatrical Treasurers.)

For which occasion a Monster Concert Programme is now being arranged.

FULL PARTICULARS LATER.

Tickets can now be secured from all the Treasurers of the different city theatres, and at the box Office of the Broadway Theatre, daily

A walking gown by Redfern is made of one of the new checked cheviots. The bodice is cut surplice form, double breasted, with rather large lappels, just showing a vest of striped linen. Any number of vests can be made to wear with this gown, as they can be taken out and re inserted with the greatest ease.

Smoke Hall's BETWEEN THE ACTS All Tobacco Cigarettes. Noted for their purity and cleanliness manufacture. FOR SALE EVERYWHERE.

PROGRAMME

Wm. Knabe & Co.

Manufacturers of Grand, Upright and Square

PIANOS.

These instruments for more than fifty years before the public, have, by their excellence, attained an "unprecedented pre-eminence," which establishes them the "**up equalled**" in

Tone, Touch, Workmanship and Durability.

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After Making and Selling over 9,000,000 Machines

HAVE JUST PRODUCED

THREE ENTIRELY DIFFERENT

NEW FAMILY SEWING MACHINES:

OSCILLATOR•VIBRATOR•AUTOMATIC (Single Thread)

The Best Family Sewing Machine for all Purpose

In one of these Latest Light-Running Shapes.

In Elegant, Convenient and Artistic Cabinet Work.

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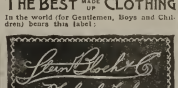

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When she knows very well that I do?
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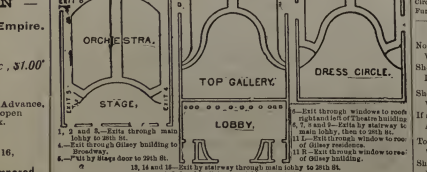

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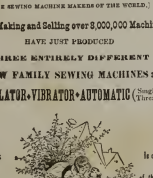

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THE IRONMASTER

Beingan English Version, by A. W. Pinero, of George Ohnet's Drama, "Le Maitre de Forges."

Cast of Characters.

PHILLIPE DERBLAY	Mr. KENDAL
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OCTAVE, Marquis de Beaupre	Mr. SEYMOUR HICKS
BARON DE FREFONT	Mr. A. M. DENISON
MOULINET	Mr. J. E. DODSON
BECHELIN	Mr. T. N. WENMAN
GENERAL PONTAC	Mr. H. CATHCART
DR. SERVAN	Mr. OWENS
OLD GOBERT	Mr. H. DEANE
YOUNG GOBERT	Mr. J. FAWCETT
MOUCHAT	Mr. HARRIS
SERVANT TO THE MARQUISE	Mr. SHARPE
MARQUISE DE BEAUPRE	Miss FANNY COLEMAN
BARONNE DE FREFONT	Miss VIOLET VANBRUGH
ATHENAISE	Miss FLORENCE COWELL
SUSANNE DERBLAY	Miss ANGELA CUDMORE
BRIGETTE	Miss C. FAUNCEFORT
AND	
CLAIRE DE BEAUPRE	Mrs. KENDAL

Synopsis.

ACT I.—The Betrothal. At the Chateau de Beaupre.
ACT II.—The Marriage. Madame Derblay's Boudoir.
ACT III.—The Challenge. Drawing-room at Phillipe Derblay's.
ACT IV.—The Duel. SCENE I.—Derblay's Study. SCENE 2.—The Forest.

NOTE.—The curtain will fall for Two MINUTES only between Scenes 1 and 2.

Manager	For Mr. and Mrs. Kendal.	H. S. Riddell
Stage Manager		Herbert Cathcart
Business Manager	For Daniel Frohman.	H. C. Buxton

The orchestra, under the direction of CHARLES FORNER, will perform the following selections:

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'Tis only next day,
When his temples are aching,
He thinks what a fool
Of himself he's been making.

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LAWYER FOR THE DEFENSE.—"Yes, I'll take the stand myself."

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VIOLA ..... **MARIE WAINWRIGHT**

Pages, Musicians, Ladies and Attendants.

SYNOPSIS OF SCENES.

ACT I. SCENE 1—Loggia of the Duke's Palace, with view of city of Illyria in the distance (Charles Graham). SCENE 2.—Sea Coast (Charles Graham). SCENE 3.—Courtyard of Olivia's house (Graham). SCENE 4.—Corridor in Duke's Palace. Tapestry curtains in imitation of the famous Gobelins work (Graham). SCENE 5.—Chamber in Olivia's house. A reproduction of an Italian Palazzo (Schaeffer & Mueder).

ACT II. SCENE 1.—Seaport and Quay by moonlight (Maeder & Schaeffer). SCENE 2.—Servant's hall in Olivia's house in the Elizabethan style (Maeder & Schaeffer). SCENE 3.—Bower of Roses in the Duke's garden (Graham).

ACT III. SCENE 1.—Olivia's garden and house in the Italian style (Philip Goetcher). SCENE 2.—An archway leading into precincts of a church (Maeder & Schaeffer). SCENE 3.—Same as scene 1 of this act.

ACT IV. SCENE 1.—Passageway and open gallery overlooking the courtyard of Olivia's house (Maeder & Schaeffer). SCENE 2.—Olivia's garden as before. SCENE 3.—Exterior of Olivia's house. SCENE 4.—Olivia's garden.

ACT V. SCENE. Olivia's garden.

Between Acts 3d and 4th and Acts 4th and 5th there will be no intervals.

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FOR THE WEEK ENDING SATURDAY, NOVEMBER 9, 1889.

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CHAS. H. WELCH..... Advertising Department

All communications with regard to advertising or other matters concerning this programme to be addressed to MRS. A. HAZZARD, care Box Office this Theatre or 10 E. 14th St.

December 16th.

MARIE WAINWRIGHT

In a Grand Production of

"Twelfth Night."

January 14th,

"Julia Marlowe."

The Orchestra Chairs of this Theatre are equipped with the

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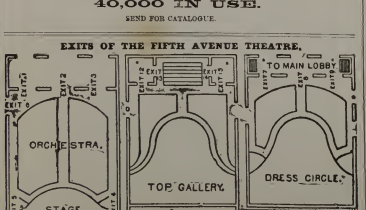

1, 2 and 3—Exits through main lobby to 28th St.
4—Exit through Gilsey building to Broadway.
5—Exit by Stage door to 29th St.
6—Exit through windows to roofs right and left of Theatre building.
6, 7, 8 and 9—Exits by stairway to main lobby, then to 28th St.
11—Exit through window to roof of Gilsey residence.
13—Exit through window to roof of Gilsey building.
12, 14 and 15—Exit by stairway through main lobby to 28th St.
4, 5, 6 and 7—Exits from lobby to 28th St.

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A Story of the Isle of Man by HALL CAINE and WILSON BARRETT.

Overture and Incidental Music by Mr. Michael Connolly; Costumes by V. Berthe and Miss Serusten. Scenery by Mr. Walter Hann; Wigs by Mr. W. Clarkson; Miss Eastlake's Dresses by Liberty & Co. Produced under the sole Direction of MR. WILSON BARRETT.

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MONA MYLREA, his cousin, daughter of the Deemster	MISS EASTLAKE
EVAN MYLREA, her brother	MR. COOPER CLIFT
THORKELL MYLREA, the Deemster	MR. W. A. ELLIOTT
GILCHRIST MYLREA, bishop of "Man"	MR. AUSTIN MELFORD
DAVY FAYLE	MR. GEORGE BARRETT
BILLY QUILLEASH (Fishermen)	MR. STAFFORD SMITH
NED TEARE (Fishermen)	MR. E. IRWIN
JIM CALLOW (Fishermen)	MR. OWEN COOPER
MICHAEL LOONEY (Fishermen)	MR. P. BELMORE
JAREZ DAWN (Fishermen)	MR. W. BELMORE
MR. HARCOURT, Governor of the Island	MR. MURRAY CARSON
JIM CURPHEY, blacksmith	MR. T. W. PERCIVAL
HOMMY BEG, servant of the Deemster	MR. JAS. WELCH
CORONER	MR. A. E. FIELD
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LIZA TEARE (Fishwives)	MISS A. GARDES
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Fishermen, Fishwives, Townspeople, Soldiers.

PERIOD 1745 TO 1749

SYNOPSIS.

ACT I.—Gardens of Ballamoos.
ACT II.—Foolvash Beg.
ACT III.—The Tynwald. The Corn Queen, Miss Lois Garth.
ACT IV.—SCENE 1. Interior Bishop's Court. SCENE 2. View of the Coast.
ACT V.—SCENE 1. Exterior Bishop's Court. SCENE 2. Interior of the Chapel.

During the evening the orchestra will perform the following choice selections:

OVERTURE	"Ben My Chree" — CONNELLY
SELECTION	"Aida" — VERDI
MORCEAUX	"La Tourterelle" — ELLENBERG
AIR AND POLONAISE	"Mignon" — THOMAS
SELECTION	"Princess Ida" — SULLIVAN

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Charles Cathcart		Stage Manager

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CLOAK ROOM, with attendant, on first floor lobby.

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FIFTH AVENUE THEATRE

FOR THE WEEK ENDING SATURDAY, NOVEMBER 9, 1889.

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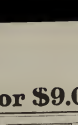

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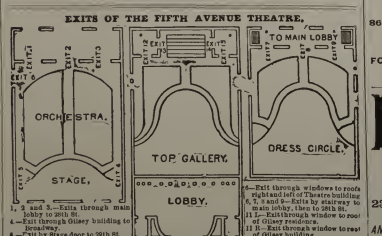

1, 2 and 3.—Exits through main lobby to 20th St.
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THORKELL MYLREA, the Deemster		MR. W. A ELLOTT
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BILLY QUILLEASH	Fishermen	MR. STAFFORD SMITH
NED TEARE		MR. E. IRWIN
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MICHAEL LOONEY		MR. F. BELMORE
JAMES CAWN		MR. W. BELMORE
MR. HARGUEST, Governor of the Island		MR. MURRAY CARSON
JIM CURPHEY, blacksmith		MR. T. W. PERCIVAL
HOMMY BEG, servant of the Deemster		MR. JAS. WELCH
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BRIDGET		MISS BESSIE CARLTON

Fishermen, Fishwives, Townspeople, Soldiers
Period: 1745 to 1749.

SYNOPSIS.

ACT I.—Gardens of Ballamona.
ACT II.—Peeltrash Bay.
ACT III.—The Tynwald. The Corn Queen, Miss Lila Garth.
ACT IV.—SCENE 1. Interior Bishop's Court. SCENE 2. View of the Coast.
ACT V.—SCENE 1. Exterior Bishop's Court. SCENE 2. Interior of the Chapel.

During the evening the orchestra will perform the following choice selections:

OVERTURE	*Ben-My-Chree*	CONNELLY
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MORCEAUX	*La Touche*	ELLENBERG
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Orchestra	1.50	Second Balcony (4 front rows)	.50
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Opera Glasses to let at Ladies Cloak Room off First Floor.

Ladies Toilet Room with Special Attendant will be found on Balcony Foyer.

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Piano used in this play supplied by MESSRS. SOHMER & CO.

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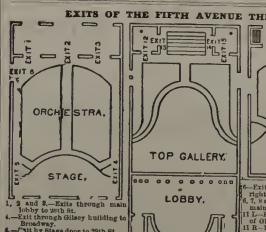

1, 2 and 3.—Exits through main lobby to 20th St.
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5.—Exit by Blake door to 20th St.
6.—Exit through windows to roofs, first and roof of Theatre building.
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BARONNE DE FREFONT	MISS VIOLET VANBRUGH
ATHENAISS	MISS FLORENCE COWELL
SUSANNE DERBLAY	MISS ANGELA CUDMORE
BRIGETTE	MISS C. PAUNCEFORT
—AND—	
CLAIRE DE BEAUPRE	MRS. KENDAL

SYNOPSIS.

ACT I.—The Betrothal. At the Chateau de Beaupre.

ACT II.—The Marriage. Madame Derblay's Boudoir.

ACT III.—The Challenge. Drawing Room at Philippe Derblay's.

ACT IV.—The Duel. Scene 1.—Derblay's Study. Scene 2.—The Forest.

Note.—The Curtain will fall for Two Minutes only between Scenes 1 and 2 in Act IV.

The orchestra, under the direction of Charles Puerner, will perform the following selections:

OVERTURE	"Voyage en Chien," BAZIN
SELECTION	"Amorita," CZIBULKA
POLONAISE	MOSKOWSKI
SELECTION	"Glover," SUPPE

Manager } for Mr. and Mrs. Kendal	H. S. RIDDELL
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Orchestra	1.50	Second Balcony (4 front rows)	.50
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Ladies Toilet Room with Special Attendant will be found on Balcony Foyer.

CLOAK ROOM, with attendant, on first door lobby.

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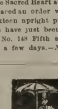

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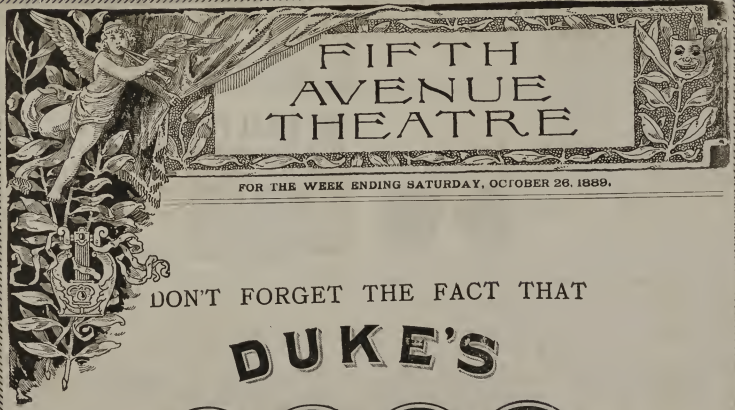

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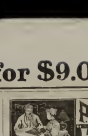

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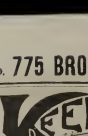

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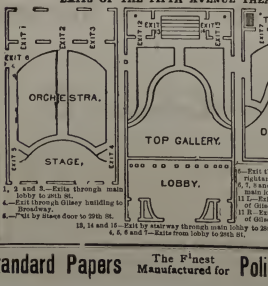

1, 2 and 3.—Exits through main lobby to 28th St.
4.—Exit through Gilsey building to Broadway.
5.—Exit by black door to 29th St.
6.—Exit through windows to roofs of third left of Theatre building.
7, 8 and 9.—Exits by stairway to main lobby then to 28th St.
11 L.—Exit through window to roof of Gilsey building.
11 R.—Exit through window to roof of Gilsey building.
12, 13 and 16.—Exit by stairway through main lobby to 28th St.
14, 15 and 17.—Exits from lobby to 28th St.

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—*Extract N. Y. Evening Telegram*, Oct. 3, '89.

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Being an English Version, by A. W. PINERO, of GEORGE OHNET'S Drama, "Le Maitre de Forges."

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DUC DE BLIGNY	MR. JOSEPH CARNE
OCTAVE (Marquis de Beaupre)	MR. JOHN GLENDINNING
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MOULINET	MR. J. E. DODSON
BECHELIN	MR. T. N. WENMAN
GENERAL PONTAC	MR. SEYMOUR HICKS
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OLD GOBERT	MR. H. DEANE
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MOUCHAT	MR. HARRIS
SERVANT TO THE MARQUISE	MR. SHARPE
MARQUIS DE BEAUPRE	MISS FANNY COLEMAN
BARONNE DE FREFONT	MISS VIOLET VANBRUGH
ATHENAIS	MISS FLORENCE COWELL
SUSANNE DERBLAY	MISS ANGELA CUDMORE
BRIGETTE	MISS C. FAUNCEFORT
—AND—	
CLAIRE DE BEAUPRE	MRS. KENDAL

SYNOPSIS.

ACT I.—The Betrothal. At the Chateau de Beaupre.
ACT II.—The Marriage. Madame Derblay's Boudoir.
ACT III.—The Challenge. Drawing Room at Philippo Derblay's.
ACT IV.—The Duel. SCENE I.—Derblay's Study. SCENE 2.—The Forest.

Note.—The Curtain will fall for Two Minutes only between Scenes 1 and 2 in Act IV.

The orchestra, under the direction of Charles Puerner, will perform the following selections:

OVERTURE	"*Voyage en Chien*," BAZIN
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POLONAISE	MOSKOWSKI
SELECTION	"*Glover*," SUPPE

Manager	H. S. RIDDELL
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Orchestra	1.50	Second Balcony (4 front rows)	.50
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Ladies Toilet Room with Special Attendant will be found on Balcony Foyer.

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EUGENE CLIQUOT Sec.

Extract from a leading London paper, JUNE 1st, 1889.

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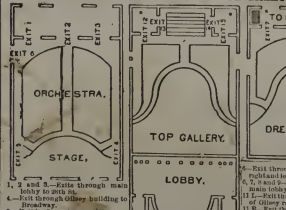

1, 2 and 3.—Exits through main lobby to 20th St.
4.—Exit through Gilsey building to Broadway.
5.—Exit by Stage door to 19th St.

6.—Exit through windows to roofs of adjacent lots of Theatre building.
6, 7, 8 and 9.—Exits by stairway to main lobby, then to 20th St.
11 L.—Exit through window to roof of Gilsey residence.
11 R.—Exit through window to roof of Gilsey building.
12, 13 and 18.—Exit by stairway through main lobby to 20th St.
4, 6 and 7.—Exits from lobby to 20th St.

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Being an English Version, by A. W. PINERO, of GEORGE OHNET'S Drama, "Le Maitre de Forges."

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BARON DE PREFONT	MR. A. M. DENISON
MOULINET	MR. J. E. DODSON
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ATHENAIS	MISS FLORENCE COWELL
SUSANNE DERBLAY	MISS ANGELA CUDMORE
BRIGETTE	MISS C. FAUCCEFORT
—AND—	
CLAIRE DE BEAUPRE	MRS. KENDAL

SYNOPSIS.

ACT I.—The Betrothal. At the Chateau de Beaupre.
ACT II.—The Marriage. Madame Derblay's Boudoir.
ACT III.—The Challenge. Drawing Room at Philippe Derblay's.
ACT IV.—The Duel. SCENE 1.—Derblay's study. SCENE 2.—The Forest.

Note.—The Curtain will fall for Two Minutes only between Scenes 1 and 2 in Act IV.

The orchestra, under the direction of Charles Puerner, will perform the following selections:

OVERTURE	"*Voyage en Chien*," BAZIN
SELECTION	"*Amorita*," CZIBULKA
POLONAISE	MOSZKOWSKI
SELECTION	"*Glover*," SUPPE

Manager	H. S. RIDDELL
Stage Manager	HERBERT CATHCART
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Orchestra	1.50
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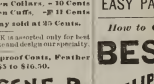

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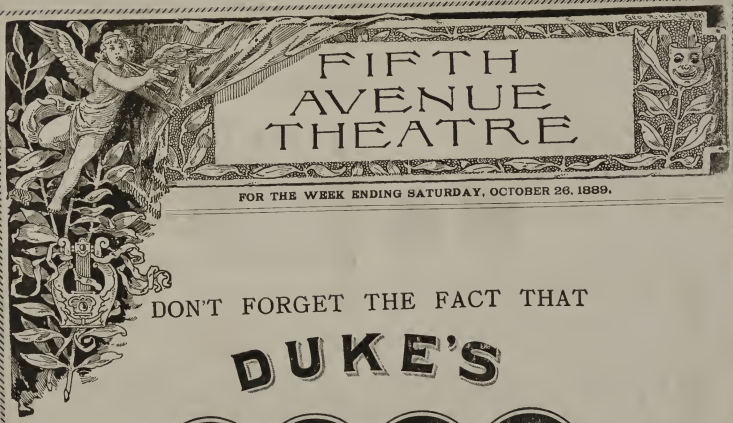

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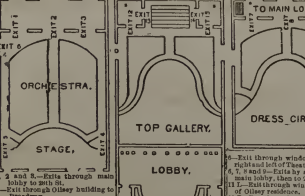

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MOULINET	MR. J. E. DODSON
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MARQUIS DE BEAUPRE	MISS FANNY COLEMAN
BARONNE DE PREFONT	MISS VIOLET VANBRUGH
ATHENAIS	MISS FLORENCE COWELL
SUSANNE DERBLAY	MISS ANGELA CUDMORE
BRIGETTE	MISS C. FAUNCEFORT
—AND—	
CLAIRE DE BEAUPRE	MRS. KENDAL

SYNOPSIS.

ACT I.—The Betrothal. At the Chateau de Beaupre.
ACT II.—The Marriage. Madame Derblay's Boudoir.
ACT III.—The Challenge. Drawing Room at Philippe Derblay's.
ACT IV.—The Duel. SCENE I.—Derblay's Study. SCENE 2.—The Forest.

Note.—The Curtain will fall for Two Minutes only between Scenes 1 and 2 in Act IV.

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POLONAISE ..... MOSKOWSKI
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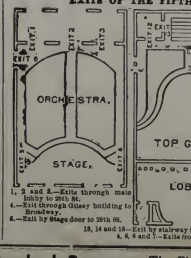

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ALL THE TIME DENMAN THOMPSON IN THE OLD HOMESTEAD.	One of the largest, handsomest and most thoroughly appointed Theatres in the world. Presenting during the Season all the leading attractions of Europe and America.

VENETIAN NIGHTS.

ONLY ENGAGEMENT IN NEW YORK THIS SEASON OF

EDWIN BOOTH, LAWRENCE BARRETT,

Under the Direction of ARTHUR B. CHASE.

DECEMBER 3d, - - FOURTH WEEK.

TUESDAY and THURSDAY NIGHTS, and SATURDAY MATINEE,

Shakespeare's Tragedy in Six Acts.

OTHELLO

THE MOOR OF VENICE.

CAST OF CHARACTERS.

IAGO	MR. EDWIN BOOTH
OTHELLO	MR. LAWRENCE BARRETT
BRABANTIO	Mr. BEN G. ROGERS
CASSIO	Mr. JOHN A. LANE
RODERIGO	Mr. CHARLES KOEHLER
DUKE OF VENICE	Mr. CHARLES COLLINS
MONTANO	Mr. CHARLES HANFORD
GRATIANO	Mr. FREDERIC VROOM
LODOVICO	Mr. LAWRENCE HANLEY
PAULO	Mr. WILLIAM STAFFORD
MARCO	Mr. F. HARRISON
JULIO	Mr. T. WOLSELEY
HERALD	Mr. BEAUMONT SMITH
MESSENGER	Mr. WALTER THOMAS
DESDEMONA	Miss MINNA K. GALE
EMILIA	Miss GERTRUDE KELLOGG

STAGE MANAGER	Mr. OLIVER DOUD
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PRESS AND BUSINESS AGENT	Mr. JOSEPH J. LEVY

The scenery for this production is by Mr. Ernest Albert, and has been specially prepared from models which are historically correct.

The costumes are designed and made by Mr. Charles Hawthorne.

The vocal music under the direction of Mr. J. C. Bartlett.

MONDAY, WEDNESDAY, FRIDAY and SATURDAY NIGHTS,

THE MERCHANT OF VENICE.

ENTIRE PLAY SIX ACTS.

Mr. BOOTH - as - SHYLOCK. Mr. BARRETT - as - BASSANIO.

Furniture from the warerooms of Samuel Kreiser.

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Orchestra	2.50
Orchestra Circle	2.50
First Balcony (2 front rows)	2.50
First Balcony	2.00
Second Balcony (4 front rows)	1.00
Second Balcony	.50
Boxes	$20.00 and 25.00

Opera Glasses to let at Ladies Cloak Room off First Floor.

Ladies Toilet Room with Special Attendant will be found on Balcony Foyer.

CLOAK ROOM, with attendant, on first floor lobby.

The Piano in general use at this Theatre is from the establishment of Messrs. SOHMER & Co.

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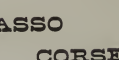

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Ball Rings 30 minutes before curtain rises.

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OPTICIAN
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A Large Variety of Lorgnettes and Opera Glasses at Lowest Prices.

Oculists Prescriptions a Specialty.

HIS REQUEST.

The policeman had given his testimony, which was unqualifiedly to the fact of the old gentleman's intoxication. Then the old servant was called to the stand. There was a mingled expression of indignation and determination on his countenance. He testified flatly, to the surprise of the court room, that the old man was sober when he came home. The prosecuting attorney proceeded to cross-question :

"You say that Mr.—— was sober when he came home ?"

"Yes sir."

"Did he get to bed alone? "

"No, sir."

"Did you put him to bed? "

"Yes, sir."

"And he was perfectly sober? "

"Yes, sir."

"What did he say when you put him to bed? "

"He said 'good night.'"

"Anything else? "

"He said as how I was to call him early."

"Anything else? "

"Yes, sir."

"What was it? Tell us exactly what he said, every word."

"He said as how I was to wake and call him early, for he was to he the Queen of the May!"

The old man was fined.

Falsehood is often rocked by truth, but she soon outgrows her cradle, and discards her nurse.

When a girl elopes with a coachman she is resolved to take him for wheel or whoa.

It is safer to he attacked by some men, than to he protected by them.

Mrs. Knickerbocker: "Where is your husband to day, Mrs. Van Slycur?"

Mrs. Van Slycur: He went up the Hndson to Tarrytown."

"He frequently goes up there, doesn't he?"

"Very often. He is a great lover of nature. He goes to Tarrytown to admire the beauty of the place. It is so romantic."

"So I've heard ; but do you know that the beauty of the place is a young widow?"

Mrs. Van Slycur faints.

Want of care does more damage than want of knowledge.

No man was ever so much deceived by another as by himself.

WHAT MAKES A MAN.

Not numerous years, not lengthened life,
Not pretty children and a wife,
Not pins and beains and fancy rings,
Not any such like trumpery things;
Not pipe, segar nor hottled wine,
Nor liberty with kings to dine ;
Nor coats, nor boots, nor yet a hat,
A dandy vest, or trim cravat ;
Nor houses, land, nor golden ore,
Nor all the world's wealth laid in store :
Not Mister, Colonel, Sir, nor Squire,
With titles that the memory tire ;
Nor ancestry traced back to Will,
Who went from Normandy to kill ;
Not Latin, Greek, or Hebrew lore,
Nor thousand volumes rambled o'er ;
Not Judge's robe, nor Mayor's mace,
Nor crowns that deck the royal race ;
These all united, never can
Avail singly to make a man.

A truthful soul, a loving mind,
Full of affection for its kind,
A helper of the hnman race,
A soul of beauty and of grace,
A spirit firm, creet and free,
That never basely bends the knee ;
That truly speaks of God within,
And never makes a league with sin ;
That worships God and him alone,
And bows nowhere hut at His throne ;
That trembles at no tyrant's nod—
A soul that fears no one bnt God,
And thus can smile at Hnman ban—
That is the soul that makes a man.

PHOTOGRAPHY
In its Perfection !
(INSTANTANEOUS.)
LIFE LIKE EXPRESSIONS.
PACH BROS.
841 BROADWAY,
Cor. 13th St., NEW YORK.
CHILDREN OUR PETS. PRICES MODERATE.

The family were gathered around the supper table one evening recently, when little Tommy snddenly remarked :

"Say, do folks eat horses?"

"In Paris they do, my dear," said his mother.

"Well, I guess they do in New York too," Tommy went on. "Pa does anyway."

"What do you mean, Thomas?" asked his father, sternly.

"Well," said Tommy, "I heard you tell Uncle Charlie that you took a pony with your coffee every day at your dinner at Delmonico's, and it braced you up lots for your work!"

A LOVER'S COMPLIMENT.

"A pretty thing in gloves," said she,
"I wish to get a perfect glove."
"The prettiest thing in gloves," said he,
"Are those white hands of yours, my love."

The saying that "haste makes waste" has no particular reference to the dressmaker.

Simplicity of character is the natural result of profound thonght.

M. F. TUCKER.
(Formerly with Josephine H. Egan.)
FASHIONABLE
DRESS AND CLOAK MAKER,
No. 258 WEST 23d STREET,
NEW YORK.

HE GAVE UP ALL HOPE.

"Prisoner," said a Nevada judge, "what have you to say to this indictment: are you guilty or not guilty?"

"Before I answer the question, judge, I'd like to ask your Honor if this little spectacled dude is all the lawyer I've got?"

"That is Mr. Ferguson, sir," responded the judge, sternly; "I have appointed him to defend you, as you seem to have no counsel."

"Judge," said the prisoner, sighing heavily, "I am guilty."

The firmest friendships have been formed in mutual adversity, as iron is most strongly united by the fiercest flame.

The best woman has always somewhat of man's strength; the noblest man, a woman's gentleness.

A necessitous man who gives costly dinners, pays large sums to be laughed at.

They who have experienced sorrow are the most capable of appreciating joy ; so those only who have been sick, feel the full value of health.

"I've just found out why lightning never strikes twice in the same place," said Farmer Furrow to the deacon, as they stood under a tree during a thunderstorm. "Why is it?" said the deacon. "Because sir, the same place is never there after the lightning once hits it."

Never he discouraged by trifles; patience and perseverance will win.

Countryman (*to dentist*): "I wouldn't pay nothin' extry for gas. Jest yank her out if it does hurt."

Dentist: You are plucky, sir. Let me see the tooth."

Countryman: "Oh, 'taint me that's got the toothache ; it's my wife. She'll be here in a minute."

Wilhelm—"A penny for your thoughts, my dear."

Marguerite—"Do you mean my thoughts this minute?"

Wilhelm—"Yes, this second."

Marguerite—"I was wondering why men invariably think that women think that the odor of orris root is preferable to the odor of a sherry cobler."

The most disagreeable two-legged animal is a little great man ; and the next, a little great man's factotum and friend.

"Papa, how do they catch monkeys?" inquired Willie, who had been to the menagerie.

"The best way nowadays, I think, is by means of a double-barreled hustle and triple size cart-wheel hat and flashy parasol."

"Yes," remarked Willie's mother amusingly, "I used to be very much addicted to those little foibles before we were married."

Simpsonio
HOME-MADE CANDIES,
54 West 23d St, - New York.

TRAGIC.

It was summer. And Long Branch.
He came there. We met.
He was handsome and hasty, and I a coquette.
He proposed. I refnsed him. I loved him. But then
I thought—don't you see? he would ask me again.
But he did'nt.

HOW COULD YOU FAIL?

I sing a maiden fair.
I sing an easy chair
With carvings quaint and rare
And arms.
Ah, foolish easy chair,
When yon had Kitty there
How could you fail to dare
To use your arms?

WE MANUFACTURE
Embossed Leather
Dining Chairs
AND
LOUNGES
EXCLUSIVELY.
Call at the Factory of the Leather Upholstered Chair Co.,
103 to 113 Suffolk St., N. Y.,
AND BUY AT
FACTORY PRICES

Pleasure is the business of the young ; business the pleasure of the old.

Happiness is much more equally divided than some of us imagine.

Satirists gain the applause of others through fear, not through love.

When you find ont another's ruling passion, beware of crossing him in it.

A NOBLE EPITAPH.

To the gentler sex, polite and good,
As the strong and the manly are ;
He never sat while a woman stood
And olnng to the strap of a car.

No two things differ more than hurry and dispatch.

GIFT OF
LOUISE ST. JOHN WESTERVELT
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FIFTH AVENUE THEATRE

FOR THE WEEK ENDING SATURDAY, MARCH 31, 1888.

COLEMAN HOUSE,

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BROADWAY, 4 doors below this corner.

CONTINUED BETWEEN ACTS.

WINES & LIQUORS OF A HIGH CLASS.
RESTAURANT FOR GENTLEMEN.
Half Portions Served.
James H. Rodgers, Prop'r.

THE TRUE JAPANESE HEADACHE CURE.

Used by the Japanese for ages in various forms, (mostly liquid) for the removal of nervous pain. This simple and pure substance is now prepared solid and is used by simply inhaling. Of the second the greatest physicians of Europe say:

MENTHOLINE is the best cure for Nervous Headache, Toothache, Earache, and other nervous pains. Sold by all druggists, at 25 Cents.
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ARTIST TAILOR.

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For LADIES. CENTS and CHILDREN.

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Between 5th and 6th Avenue.

"A delicious combination of the palest Rosoda and the faintest sea-shell pink, a fairy like ornament braided of oxidized silver and red gold cord braided—with the most perfect and graceful system—such is the latest prediction of that king of tailors for women, Redfern."—*Extract.*

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Important changes and improvements for the benefit of travelers have been introduced on the Vanderbilt system of Railroads, of which the initial line out of New York is the GREAT FOUR TRACK.

New York Central and Hudson River Railroad.

THE FAMOUS VESTIBULE NEW YORK AND CHICAGO LIMITED

leaves Grand Central Station, New York, daily at 9.30 A. M., and arrives in Chicago same hour next day. This is the fastest and only steam-heated train to the West. The novel features are the Dining Car, Barber Shop, Bath room and Library.

☞ The New York state and Pacific Express leaves Grand Central Station at 10.30 A. M., with drawing-room and sleeping cars to Albany, Utica, Syracuse, Rochester, Buffalo, Niagara Falls, Detroit, Cleveland, Cincinnati, Indianapolis and Chicago.

☞ The best appointed evening train to the West leaves Grand Central station at 6.20 P. M., serving dinner en route in car equal to a first-class restaurant, and with new sleeping cars through to Cincinnati, Indianapolis, St. Louis and Chicago by both the Lake Shore and the Michigan Central Routes.

☞ The fast Night Express leaves Grand Central Station at 11.30 P. M., with through sleeping cars, giving an entire evening in New York, making over two hours quicker time than heretofore. Stopping cars can be occupied any time after ten o'clock in evening, and run to Chicago, Cincinnati, Indianapolis, St. Louis, Detroit, Cleveland, Buffalo, etc.

☞ All fast express trains leaving from and arriving at Grand Central Station at 42d St., excepting the "New York and Chicago Limited," now stop at the Depot Station on 125th St., New York.

Ticket offices: 413, 785, 942 Broadway, 12 Park Place, 5 Battery Place, Grand Central Station, 125th Street.

HENRY MONETT, Gen'l Passenger Agent.

RIDPATH says "stripes will be much worn this year." One of his new Spring models is a gown of cobalt blue, with inch-wide fawn stripes, the bodice having large Vandyke collar of velvet faced, and outlined by blue fawn and gold cord, the skirt being trimmed with velvet ornamented in same manner.

To the young face Pozzoni's Powder gives fresher charm; to the old, renewed youth. For sale by all druggists and fancy goods dealers.

SENSIBLE WOMEN BUY for themselves and their growing daughters

GOOD SENSE CORSET WAISTS

BEAUTIFULLY MADE. BEST MATERIALS. "FERRIS' PATENT BUTTONS—won't pull off.
In Ladies', Misses' and Children. Every one recommends
Thousands now in use them. Sold by LEADING RETAILERS everywhere. Send for
descriptive circular. FERRIS BROS., Manufacturers, 341 Broadway, New York.

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HAS CURED MORE CASES OF DYSPEPSIA THAN ALL OTHER REMEDIES COMBINED.

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PIANOS RENTED AND SOLD ON INSTALMENTS.

LINDEMAN PIANOS.

Equal to any. Superior to many
LINDEMAN & SONS
Manufacturers.
WAREROOMS:
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NEW SPRING STYLES.

The Choice of Foreign and Domestic Markets.

Spring Overcoats to Order, from $16.00
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Trousers to Order from 5.00

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For Gentlemen Only.

The Finest Wines, Liquors and Cigars. Steaks and Chops. **43 W. 30th Street, between Sixth Ave. and Broadway.**
Prop. M. L. BURR.

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Natural Mineral Water

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That Positively
WILL NOT CROCK.
Money refunded if they do

Ladies' Cotton, Ballbriggan and Fine Lisle Hose.
Misses' Hose, Gents' Half Hose.

The wearing quality of these goods is unsurpassed by any other black stockings.

Send for Price List.

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The Cleanfast Hosiery Co.

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Consequential Laundry Co.

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48 University Place, Cor. 11th St.
Goods called for and delivered.
HARRIS & KINGSLEY, Props.
Telephone Call, 11-21.

RIDPATH'S traveling and steamer wraps are thoroughly stylish and yet serviceable to a degree. The material mostly employed by him is the Shetland Homespun, a cloth hand-woven by the cotters wives of the northern islands of Scotland.

This Label is on the Best Ribbon Made.

Table D'Hote Dinner at the HOFFMAN HOUSE, Fifth Ave. and 18th St., from 6 to 8 p. m., $1.50.

The Restaurant a la Carte is open until 1 o'clock for the accommodation of Theatre parties.

Dr. Sheffield charges the highest fee of any dentist in the world. His teeth without a plate are the most perfect and beautiful; being immovable they can be used like the natural teeth. The Doctor performs every operation in dentistry. Terms, cash, half in advance, balance when work is completed. Send for illustrated pamphlet. 26 West 23d St., N. Y.

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CLARA MORRIS

IN HER NEW PLAY

RENÉE DE MORAY

NEXT WEEK.

Commencing Easter Monday, April 26, Clara Morris begins a limited engagement at this house in her new and undeniably successful play of the "Renée de Moray." Since she returned to the profession, at the head of which she still stands to-day, Miss Morris has never been more perfectly fitted with a character than that afforded her in the latest and greatest of her plays. As *Madame de Moray*, the model wife, loving daughter and devoted mother, the great actress has full scope for displaying her great genius and those rare emotional powers that have earned for her the title of "America's Greatest Actress" to the utmost advantage. The play is one that speaks with wonderful potency to the emotions and better impulses of the heart, and yet it is not sombre. Comedy and pathos are admirably blended, while together with the first there is become legal called upon to die to disentangle the story, makes it the very best play with which the name of Clara Morris has yet been associated. The story is that of a woman who is carrying a weight of grief, the result of another's sin—for heavier than the World's pen the broad shoulders of such a birthless creature than that any man has been known to bear up under—and the character is one so strange! It tells of something that has been of the experience of but few women on this earth; all its plotures are well painted, and the author has presented to pay the price asked for the letters, but legitimate with her illegitimate husband, and is covered by the adventurer and his sister, who, by exciting the suspicions of the husband of the countess, cause him and her father and mother to appear at the room where she and her lover are met together. The husband accuses the lover and the countess, and, for a time, is convinced that the brother, who has come to the rescue and declares his mother, will not expose up the letters that throws them in the fire, and leaves him. The countess, in the absence of her mother's guilt to be known, admits that the husband was loved her, in silence and in the absence of her parent's homes, and the adventurers who visited her ruin become the victims of *Renée de Moray*. Finally, through the love which both the countess and countess bear their mother, who was absent in India when the trouble between them occurred, together with the agency of an English merchant, the wonderful sacrifice of the loving countess is made known; the villainy of the adventurer and his sister is discovered, and the family again happily united.

Miss Morris so absorbs the character of the noble countess, that while she is before the audience she seems not to be acting a part, but to be the real *Renée de Moray*. In the opening scene when she meets her brother, she first treats him as an adventurer who has adopted a part to gain his ends, but when the proofs of his identity are given her his former noble nature comes to the front and she feels for one who would sacrifice so much for her. In the second act, where she herself cannot conceal, the sorrow of her and the shame that she feels for the fear lest the truth will be disclosed to that mother's detriment, she rises to the second act when he brother has been absent, but rather than betray her mother's secret that the dead man loved her, her acting is realistic in the extreme. The scene in the garden between herself and her child, the scene between her and her father, and later with her mother, keeps the audience in tears of sorrow or joy in turns, and shows the great power of the actress as no other play can do.

MISS MORRIS' SUPPORTING COMPANY.

The Company supporting Miss Morris this season is a strong and well-balanced one. Mr. R. D. Graham, who plays the *Count de Moray* is an excellent actor. There is a sympathetic and emotional portrayal of the part of the husband of *Renée* that makes it a most acceptable portrayal. Mr. Leonard Clergra, as the just and stern old father gives a most excellent picture of the part. Mr. Lee, as the illegitimate brother has but little to do, but what that little well does. The part of *Ernest Drake*, the interesting medical student, who is in love with the countess, but whose love is unknown to her, is made extremely funny by Mr. Frederick Dowell. The part of the villain, *Alfonso Palmer*, is entrusted to Mr. Ogden Stevens, who is an excellent villain, as the part demands, and Mr. M. W. Rawley gives a most creditable and satisfactory coloring to the faithful and devoted Indian servant *Mather*. As *Cecile*, the daughter of the *Count* and *Countess de Moray*, Miss Lilla Vane is seen to great advantage, as is also Mrs. Octavia Allen as *Madame de la Morcie*. Mrs. Charles Watson as the scheming adventuress does good work, looks well and dresses elegantly, in fact, it is acknowledged that the Morris Company is to-day one of the very best on the road.

SPECIAL NOTICE.

We have now received our EMBROIDERY STOCK. These Goods are finer and more dainty than ever before shown, and are imported direct from the best manufacturers of this work. We think we can assure our customers that the same patterns will not be found elsewhere. Among them are Matched Sets, of which we make a specialty.

892 BROADWAY,
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MANUFACTURERS OF

35,000 THE IN USE.

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DEALER IN

Diamonds, Watches and Jewelry,

WATCHES, CLOCKS AND JEWELRY REPAIRED.

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Bet. 27th and 28th Sts., Bet. 29th and 30th Sts.,

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Highest Prices Paid for Old Gold and Silver.

Finger Nails Beautified.

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MANICURE OFFICE,

54 West 23d Street.

Experienced Operators. Special attention to Children.

To Ladies Living in Flats Desirous of Purchasing Sewing Machines.—We wish to call special attention to our Parlor Cabinets. These cabinets are made in black walnut, old oak and mahogany, upon which we mount our New No. 9 High Arm Family Sewing Machine, combining all the improvements and latest discoveries in the art of sewing by machinery. The cabinet when closed presents no suggestion of a sewing machine, is a beautiful piece of furniture, and the price brings it within the reach of all. Call and see this perfect machine. WHEELER & WILSON MF'G CO., 839 Broadway.

"OV WHEELS."

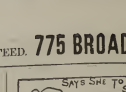
Gilmore's great troops will proceed from city to city in special cars expressly provided for the purpose, consisting of a car for the baggage and cannon, a couch for the band, a luxurious excursion car for the artists of the troops, with dining room, parlor, and several sleeping apartments, with attendant cooks and waiters—thus reducing the fatigue of the tour to the minimum. A solute from the cannon will announce the arrival of the party at each city visited. Of course a beautiful Schuyer Piano is one of the luxuries of this "Palace on Wheels."

Send for Pamphlet. 26 W. 23d St., New York.

Reuters's garments are as pretty inside as they are out. This being, with their great attention to detail that has caused their name to become a household word, are now paying the greatest attention to this item, and their linings consist of the choicest silks that can be procured for money.

Sloan Manufacturing Co., 775 Broadway, makers of Sloan's shirts, guarantee the quality and fit of their shirts in every particular, as great care is taken by their cutters in measuring for same, employing none but skilled labor. Using the best materials in large quantities they are enabled to give you extra good values. If you cannot call drop a postal, and a competent person will call to measure you.

All communications with regard to advertising or other matters concerning this programme to be addressed to E. J. HAZZARD, care Box Office this Theatre.



Every Variety Fine Dyeing and Cleaning.

LEWANDO'S,

2 W. 14th St., Cor. Fifth Ave.; 731 Sixth Ave., Near 42d St.; 276 Eighth Ave., Near 23d St.

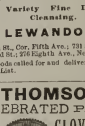
☞ Goods called for and delivered free. Send for Price List.

THOMSON'S

CELEBRATED PATENT

GLOVE-FITTING

CORSETS.



NEVER HAVE BEEN EQUAL TO PRESENT MAKE.

MORE POPULAR THAN EVER.

A PERFECT FIT GUARANTEED.

THREE LENGTHS. TWELVE GRADES.

HIGHEST AWARDS GRANTED.

THE BEST GOODS AND CHEAPEST FOR QUALITY.

FOR SALE EVERYWHERE.

THOMSON, LANGDON & CO., NEW YORK,
SOLE MANUFACTURERS.

HUYLER'S EASTER NOVELTIES

Now on Exhibition at

Huyler's

Broadway, Near 17th Street, and Corner Liberty Street.

BON BONS, CHOCOLATES.

DELICIOUS CONFECTIONS.

Simpson, Crawford & Simpson.

FINE UNDERWEAR.

THE "JUDIC" CORSET (Registered).

The most perfect fitting Corset in the world. Lengthens the waist and reduces the size. We are the sole owners.

EXCLUSIVE NOVELTIES IN

LADIES' WRAPPERS and MATINEES,

Silk, Cashmere, Flannel and Elder Down.

6th Ave. and 19th Street.

Chanut

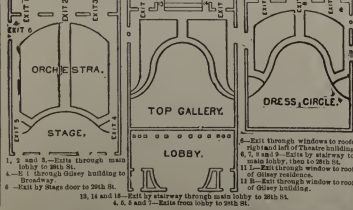
PARIS GLOVES.

The best in the world. The cheapest of all, as the trial of a single pair will prove. Price-List and Color Card sent on application. Gloves made to order in two hours.

J. M. CHANUT & CIE.

PARIS: 107 Avenue d'Orleans.
NEW YORK: Cor 5th Ave. and W. 14th St.
BOSTON: 3 Temple Pl. BALTIMORE: 16 N. Charles St.

EXITS OF THE FIFTH AVENUE THEATRE.



1, 2 and 3.—Exits through main lobby to 28th St.
4.—E. 1 through Gilsey building to Broadway.
5.—Exit by Stage door to 29th St.
6.—Exit through windows to roofs right and left of Theatre building.
6, 7, 8 and 9.—Exits by stairway to main lobby, then to 28th St.
11.—Exit through window to roof of Gilsey residence.
11 B.—Exit through window to roof of Gilsey building.
12, 13 and 14.—Exit by stairway through main lobby to 28th St.
4, 5, 6 and 7.—Exits from lobby to 28th St.

USE ONLY Whiting's Standard Papers The Finest Manufactured for Polite Correspondence. For Sale by all Dealers.

Take the New Cross-Walk from Broadway Entrance to Choicest Wines, Liquors and Cigars. * STURTEVANT HOUSE CAFE. DIRECTLY OPPOSITE.

PROGRAMME

Wm. Knabe & Co.
MANUFACTURERS OF
GRAND, UPRIGHT AND SQUARE
PIANO-FORTES.
These instruments, over fifty years before the public, have, by their excellence, attained an unpurchased pre-eminence which establishes them "the unequalled" in Tone, Touch, Workmanship and Durability. NEW YORK: 112 Fifth Avenue. BALTIMORE: 22 & 24 E. Baltimore St. WASHINGTON: 523 Market Space, Pa. Av.

A CARD.

We are now prepared to show Spring styles in fine Millinery, including

BONNETS

and Round Hats of the latest French and English designs, which we think cannot be excelled in richness and effect.

E. A. MORRISON,
803 BROADWAY and 12 EAST 19th ST.

The name of SOMMER & CO. upon a piano is a guarantee of its excellence.

THREE WONDERFUL
SEWING MACHINES.

The New Singer Automatic (Single Thread) "It Runs with a Whisper."
The New Singer Vibrator. More modern, higher speed, and simpler than any other.
The New Singer Oscillator. Scientifically and mechanically perfect.
OFFICES EVERYWHERE.
THE SINGER MANUFACTURING COMPANY,
4th Ave. and 16th Street.

KNOWD & CAMPEN,
BROKERS IN
STOCKS, OIL, COTTON & GRAIN,
53 BROADWAY.

H. B. KIRK & CO.,
ESTABLISHED 1863.
WINE MERCHANTS,
and Dealers in choice
Groceries and Fine Cigars.
1158 BROADWAY, Cor. 27th ST.

The Celebrated HERMITAGE and OLD CROW Whiskies. No other house can furnish Old Cow "RYE." Great Western and H. B. K. Champagne, the finest in America, equal to European Vintages at HALF THE COST.
For persons desiring Wines *off the ice for immediate use*, our store will be kept open until 11:30 o'clock. Goods delivered up to that hour.
Branch Stores, 56 FULTON and 9 WARREN STS.

BROWNE'S millinery is on a par with the rest of his productions—the hand of the artist is exhibited. One could scarcely credit that such would-d to a little silken or velvet ornament could assume such airy and tasteful shape.

Lessee and Manager - - - - Mr. JOHN STETSON

Week Commencing Monday, March 26th.

Every Evening at 8 o'clock. - Matinees Wednesday and Saturday at 2 o'clock.

LAST WEEK. 1888

ROBERT MANTELL.

Under the management of AUGUSTUS PITOU.

In the Five Act Romantic Drama

MONBARS.

Adapted from the French of D'Ennery by Mr. Louis Nathal.

CAST OF CHARACTERS.

ROBERT MONBARS	MR. ROBERT MANTELL
LAURENT	MR. CHARLES MASON
LOUIS DE MERAN	MR. EDWARD R. MARSDEN
MARQUIS DE NOIRMONT	MR. ARCHIE LINDSAY
MONSIEUR MOUTON	MR. B. T. RINGGOLD
DOCTOR DANIEL	MR. F. CHIPPENDALE
TRAVERNIER	MR. J. D. MCKITTRICK
ANDRE	MR. OTIS BERNARD
SERVANT	MR. F. KNYVETT
DIANE	MISS FANNIE GILLETTE
BLANCHE	MISS ELEANOR MORETTI
MADAME LAURENT	MISS VIOLET CAMPBELL
LUCILLE	MISS RAY DOUGLAS

NOTE.—The action of the play takes place in France in 1816.

Costumes designed by Horace Townsend, manufactured by Hawthorn.

The First Empire and Antique Carved Furniture, Armor and Ornaments used in this play are from the establishment of H. B. HERTS & SONS, No. 242 Fifth Ave.

Dramatic Music of Monbars by Charles Puerner.

SYNOPSIS OF SCENERY,

ACT I.—Reception Room in the Cantoni of the Marquis de Noirmont.—Charles Witham, artist. (Two weeks elapse between Acts I and II). ACT II.—Travernier's Inn.—Weston and Appleton, artists. (Six months elapse between Acts II and III). ACT III.—Monbars Home at St. Malo.—William Yeoston, artist. (Two weeks elapse between Acts III and IV). ACT IV.—Drawing Room in Diane's Apartments.—Weston and Appleton, artists. (One day elapses between Acts IV and V). ACT V.—Monbars' Sick Chamber. Weston and Appleton, artists.

Business Manager for Mantell Co.....Mr. Fred. A. Dubois
Representative.....Mr. W. B. Gross
Stage Manager.....Mr. F. Chippendale

SPECIAL NOTICE.

During Mr. Mantell's engagement Matinees will be given every Wednesday and Saturday.

MONDAY, APRIL 2d,

CLARA MORRIS.

SCALE OF PRICES:

GENERAL ADMISSION - - - - - - - - - - - - - - - - ONE DOLLAR

Orchestra	$1.50	Second Balcony (4 front rows)	50c.
First Balcony (6 front rows)	1.50	Second Balcony	25c.
First Balcony	1.00	Boxes	$15.00 and $10.00

NOTICE.—Tickets Purchased or Sold on the Sidewalk Are Worthless, and Will Not Be Recognized at the Door of This Theatre.

Smoking Positively Forbidden in the Broadway Entrance.

Opera Glasses to let at Ladies Cloak Room off First Floor.

Toilet Room with Special Attendant will be found on Balcony Foyer.

NO FEES OF ANY KIND ALLOWED TO USHERS.

CLOAK ROOM, with attendant, on first floor lobby. The management will not be responsible for hats, cloaks wraps, umbrellas, or any articles left under seats.

ANY INATTENTION OF ATTACHES SHOULD BE REPORTED TO THE MANAGER.

McGarrick. Florist to this Theatre. 1146 Broadway.

Hoffman House Stable Carriage Call at Box Office.

The Piano in general use at this Theatre is from the establishment of Albert Weber.

TAYLOR'S RESTAURANT
St. Denis Hotel.
BROADWAY and ELEVENTH STREET.
THE POPULAR RESORT FOR
SHOPPING and LUNCHEON PARTIES.

OPEN UNTIL 12 O'CLOCK
FOR SUPPER PARTIES AFTER THE THEATRE.

WILLIAM TAYLOR,
Proprietor.

Turkish Baths.
5, 7 and 9 East 46th St.
Connecting with the Windsor Hotel.
THE FINEST AND MOST LUXURIOUS IN THE UNITED STATES. THE ONLY FIRST-CLASS LADIES' BATH IN THE CITY.

"GRAND VIN SEC."
(The New Dry Wine)
To be had at the leading Clubs, Hotels, & Restaurants

GALL & LEMBKE,
Opticians,
21 UNION SQUARE, NEW YORK.

Largest assortment of Improved and Powerful Opera and Marine Glasses, suitable for presents, at greatly reduced prices. Established 50 yrs.

N. Clark

RESTAURANT,
234 Street, Opposite 5th Avenue Hotel.

An attractive supper bill-of-fare for Theatre parties.

This establishment is one of the largest and most elegantly appointed in the city. It has a Banquet Hall, also other rooms for large and small Dinners, Receptions, and Theatre parties.

BROWNE'S new gowns are made with much smaller pads and steels, and there will be a gradual diminution in size until something approaching a reasonable and natural size is reached.

SMOKE HALL'S "BETWEEN THE ACTS." | All Physicians Recommend them in Preference to Paper Cigarettes. | **ALL-TOBACCO CIGARETTES.**

MERIT AND ENTERPRISE.

REMARKABLE RECORD OF SUCCESS, THE PIANO OF THE MUSICIAN.

The firm of Schmer & Co. are regarded not alone by the piano trade, but in business circles generally, as one of the most enterprising and deservedly successful houses in the business. Starting in 1872, with limited facilities, and passing safely in the early stages of its existence through a period of unprecedented financial depression, this house, though it has had to contend with established concerns of many years' experience and almost unlimited resources has by the exercise of business tact and thorough the merit of its instruments won for itself a leading position in the piano trade.

It is due to the skill and care exhibited in the construction of these instruments and their consequent strength, durability and unsurpassed musical qualities that the limited production of 15 years ago has expanded into its present large proportions.

Where they then made four pianos, their present average production reaches the high figure of 40 pianos per week, and is yet insufficient to supply the extensive demand, and the firm is to-day largely in arrears of its orders. The Schmer piano combines a rich, pure tone of great volume and sympathetic quality with a precision, delicacy, and responsiveness of touch seldom found in other instruments, and these characteristics have not only made it popular with performers generally, but have also made it the prime favorite among artists for both concert and private use.

This firm makes every variety of instruments, square, upright and grand, and constantly striving to meet every demand, has produced the Bijou Grand, the smallest grand piano ever made, the most practical novelty yet presented to the public.

This instrument, while occupying little space, has great power and volume of tone, together with the tone-sustaining quality and elastic touch heretofore only found in the concert grand.

Exceptional durability, combined with perfection of tone and touch, make the Schmer piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught.

The writer some time since, through the courtesy of Mr. Fahr, who has general charge of the financial affairs of the house, had an opportunity of visiting the factory, and the tour was a source of as much surprise as gratification.

When in 1879 the old factory on Fourteenth Street was found to be too small to accommodate the business it was enlarged by taking in the house, numbered from 149 to 155 on that street. Very soon this was found to be insufficient to meet the demand, and the works were transferred to Twenty-third street but on a considerably larger scale, while the salesroom, which now requires considerable space, remains on Fourteenth Street.

While Schmer & Co. have relied upon the inherent value of their instrument rather than upon the oftimes factitious advertisements obtained from Exposition awards, they have yet received the highest distinction in many exhibitions, notably: Philadelphia, 1876, Montreal, 1881–3, and at Minneapolis and Sacramento, and they can point with pride to the magnificent indorsement their instruments have received at the hands of the best native and visiting musicians, prominent among whom are Ed. Neupert and Gottschalk, the celebrated composers and pianists, and other native and visiting artists. It is not, therefore, surprising that the name of Schmer & Co., upon a piano has become a guarantee for its excellence.—*From the New York Times.*

The Name of SCHMER & CO has become a synonym for liberality and enterprise throughout both continents, and the future of the house cannot fail to worthily sustain the past record and achievements

From Frank Leslie's Illustrated Newspaper.

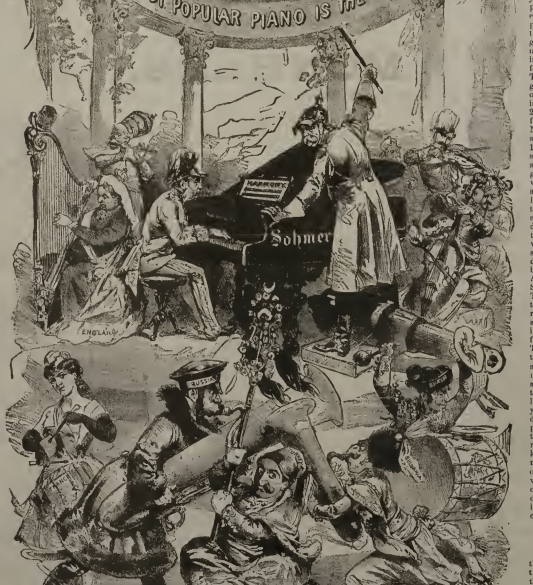
A LEADING PIANO HOUSE.

Almost immediately after the birth of the now great firm of SCHMER & CO., in 1872, came the memorable business depression of a year later. This fatal year proved the disastrous ruin of many long-established firms, but when the sun burst clear once more above the clouds of business panic this young firm came out unharmed. It is one which now occupies a separate and absolutely unique position in the piano trade, was striving manfully without pretense to supply instruments of strength, durability and unsurpassed musical qualities. And it was not long before the critical pauses of other establishments recognized the merits of the young firm and the Schmer piano had gained its merited fame From a limited production of four pianos the business rapidly out grew its bounds, until now no less than forty beautiful instruments stand ready for shipment each week. To keep pace with the ever growing demand an enormous factory has been built in Astoria, L. I., occupying 250 feet of the river front, facing Eighty fifth street, New York, while the great salesrooms number from 149 to 155 East Fourteenth street. Around this six story giant of masonry has grown up a little village of workmen. Here they labor and here they have their homes, under the shadow of the great industry which earns a livelihood for hundreds of men. Scattered through the town are the various auxiliary workshops which have been added as the pressure of business increased. It is at Astoria that the famous Schmer pianos are made. They combine a rich, pure tone of great volume and ear- quality with a delicacy and sympathetic responsiveness of touch seldom found in other instruments. This is especially true of the Bijou Grand—the smallest grand piano ever made—which has already alone earned a proud reputation for its makers. The history of this firm in later years and the wonderful durability, combined with perfection of tone and touch of the square, upright and grand pianos, are known to hundreds of musicians and in thousands of homes all over the world. while the collection of prize medals from scores of expositions attest the indorsement of the ablest critics.—*New York World.*

FROM THE NEW YORK SUN.

The SCHMER pianos are the centre of attraction in the musical department of the present Chicago Exposition, where throngs of visitors are constantly gathered around them, charmed with the rich pure tones of the instruments on exhibition. It frequently happens that all the celebrated makes are being performed upon at once, but amid this vast melody, so musicians say, the magnificent tone of the Schmer swell out in sweet and sympathetic individuality, excelling all others.

Messrs. Schmer & Co. are a progressive house, and their constant aim has been always to gratify the desire of their many customers.


When the greatest of Leaders his baton upraises
All Europe breaks forth into Harmony's praises;
And a Schmer piano, 'mid wild acclamations,
Is chosen for use at the "Concert of Nations."
THE MOST POPULAR PIANO IS THE SCHMER.
Schmer
ENGLAND
FROM "THE CHRISTMAS FUCK," 1887.

COPYRIGHT, 1887, BY SCHMER & CO.

The above picture illustrates, in a most well-devised manner, the preeminent position of the **Schmer Piano** among the rival makes. As the Iron Duke of Wellington, the director of the orchestra, holds the baton with a true hand, and accurately measures the harmony of the European concert, thus the **Schmer Piano** holds dominion over the concert halls of to-day, and is preferred by leading artists to express the harmonic feeling of music in full, clear, sympathetic tones.

As shown in the picture, the **Schmer Piano** will create harmony in the halls of the millionaire as well as in the parlor of the well-to-do citizen.

FIFTH AVENUE THEATRE

FOR THE WEEK ENDING SATURDAY, NOVEMBER 9, 1889.

DON'T FORGET THE FACT THAT

DUKE'S

BEST

CIGARETTE

derives its name from the fact that it is made by a combination

of the "BEST" TOBACCO, PAPER, WORKMANSHIP.

AND BY

W. Duke Sons & Co.

DURHAM, N. C. NEW YORK.

SLOAN'S SHIRTS, MADE TO MEASURE 6 for $9.00. FIT GUARANTEED. 775 BROADWAY.

Fifth Avenue Theatre

Eugene Tompkins, Lessee and Manager

EXECUTIVE STAFF.

JOS. P. REYNOLDS..... Business Manager
MAURICE SAMUELSON,..... Treasurer
OSIAS PFEFFNER..... Musical Director
CHAS. H. WELCH..... Advertising Department

All communications with regard to advertising or other matters concerning this programme to be addressed to MRS. A. HAZZARD, care Box Office this Theatre or 10 E. 14th St.

December 16th,

MARIE WAINWRIGHT

In a Grand Production of

"Twelfth Night."

January 14th,

"Julia Marlowe."

The Orchestra Chairs of this Theatre are equipped with the MANHATTAN OPERA GLASS SUPPLY COMPANY'S

OPERA GLASS BOXES.

To rent an Opera Glass drop a Quarter in the Slot and turn the knob to the right.

Covered by patents and applications.

New Limited Train on the New York Central.

The increasing popularity of the "New York and Chicago Limited," via the New York Central & Lake Shore route, has made the running of a second limited train a necessity. To meet this demand for increased facilities a new train called the 'Southwestern Limited' has been put in service, leaving Grand Central Station, New York, every day in the year at 8.30 a. m. via New York Central, Lake Shore and Big Four Route for Cincinnati, Columbus, Indianapolis and St Louis. It consists of a combination library, smoking and cafe car, a regular smoking car, a regular standard day coach, a sleeping car for St. Louis, a sleeping car for Cincinnati, and a dining car—all from New York—also a sleeping car for Cincinnati from Boston. These cars are all of the latest designs and most luxurious appointments built expressly for this service by the Wagner Palace Car Company, and are vestibuled throughout. No extra fare will be charged on this train.

The "Cafe" Car.

This is a new and valuable addition to the luxury of modern railway travel, which has just been introduced on the Big Four Route. Passengers on the "BIG FOUR WESTERN LIMITED," the new fast train via the New York Central, Lake Shore, and Big Four route between New York and Cincinnati and St. Louis. It contains, in addition to the regular library and smoking apartments, a cafe, a kitchen where you may have prepared a cup of tea and a piece of toast, or a full meal, as your appetite may dictate. Meals prepared in this car are served in the sleeping or drawing room cars, the passenger paying only for what he gets.

GEO. H. DANIELS, Gen'l Pass. Agt., Grand Central Depot.

M. C. ROACH, Gen'l Eastern Pass. Agt., 413 Broadway, New York.

TROPICAL TOURS,

Noted and interesting trips on the Steamers of the

Atlas Steamship Co.

Occupying 2 weeks or longer. Embracing from $10 to $70.

$5 A DAY defrays all necessary expenses of a Tour to Jamaica, Hayti, Carthagena, Savanilla, Colon, Nicaragua, Costa Rica, and the Mosquito Coast Ports. Only First Cabin Passengers carried.

For Descriptive Circular, Address

PIM, FORWOOD & CO., General Agents, 44 State Street, New York.

THE POPULAR GAME

HALMA

FOR ADULTS AND CHILDREN

E. WOOLLEY PI HORSMAN 64 & 66 WILLIAM ST. N. Y.

HEALTHY CHILDREN WEAR THE PERFECT-FITTING GOOD SENSE CORDED COSSET WAISTS

50% LEADING RETAILERS

Every where. If "Good Sense" is not procurable ask for "GOOD SENSE." Take no other. Send for descriptive circular.

FERRIS BROS. Manufacturers, 341 Broadway, NEW YORK.

FOR SALE BY ALL THE LEADING DRY GOODS AND CORSET STORES IN NEW YORK AND BROOKLYN.

FURS.

GOLD MEDAL Paris Exposition HIGHEST AWARD Centennial Exhibition

F. BOOSS & BRO.,

The leading practical furriers in America, open their thirty-seventh season with a grander display of sealskin garments than ever before. We have many stylish novelties in

Sealskin Sacques, Jackets, Walking Coats, Newmarkets

MANY SPECIALTIES IN

SHOULDER CAPES

of Russian and Hudson Bay Sable, Persian, Black Marten, Seal, Mink, and Beaver. Silk and Cloth Garments lined with fur and trimmed with sable, &c., also, Muffs and Boas, Gentlemen's Fur-lined Coats. A large variety of Coachmen's Capes, Sleigh Robes, Collars, and Gloves. Fur Rugs for hall and parlor.

FOR QUALITY, STYLE, FINISH, AND PRICE WE DEFY COMPETITION.

ALL GOODS WARRANTED.

F. BOOSS & BRO.,

449 Broadway and 26 Mercer Street.

N. Clark

RESTAURANT,

23d Street, Opp. the Fifth Avenue Hotel.

An Attractive Supper Bill of Fare for Theatre Parties

This establishment is one of the largest and most elegantly appointed in the city. It has a Banquet Hall, also other rooms for large or small Dinners, Receptions, or Theatre parties

BLOOKER'S

Instantaneous Dutch

150 Cups for $1.00. COCOA.

D. S. BLOOKER, 38 Mercer St., N. Y.

HARDMAN PIANO

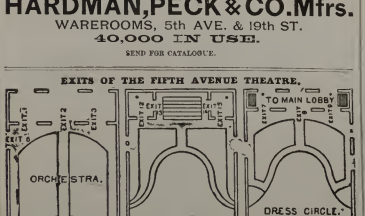
HARDMAN, PECK & CO. Mfrs.

WAREROOMS, 5th AVE. & 19th ST.

40,000 IN USE.

SEND FOR CATALOGUE.

EXITS OF THE FIFTH AVENUE THEATRE.



1, 2 and 3.—Exits through main lobby to 20th St.
4.—Exit through Gilsey building to Broadway.
5.—Exit by Steps door to 20th St.
6—Exit through windows to roofs of Main and Left of Theatre building.
6, 7, 8 and 9—Exits by stairway to Main lobby, then to 20th St.
10 Exit through window to roof of Gilsey residence.
11 St.—Exit through window to roof of Gilsey building.
12, 14 and 16.—Exit by stairway through main lobby to 20th St.
4, 6, 6 and 7—Exits from lobby to 20th St.

KEEP'S SHIRTS AND FINE FURNISHINGS FOR MEN

Broadway, Bet. 11th & 12th Sts.

Our UNDERWEAR DEPARTMENT is particularly attractive this month; New Goods, New Styles, and at prices to suit the demands of all.

We have a larger stock and greater variety of Furnishing Goods than any other house in New York.

Keep's Custom Shirts, Made to order, 6 for $9.

NONE BETTER. FIT GUARANTEED.

KEEP MANUFACTURING CO.,

Broadway between 11th and 13th Sts.

SEC SEC

Piper Heidsieck, Sec.

THE OLD RELIABLE.

KNOWN THROUGHOUT THE CIVILIZED WORLD.

SEC SEC

"I desire to insert this small advertisement in your paper to-morrow morning," she said.

"This," said the advertising clerk, looking it over, "will go among the 'wants.'"

"Have you no 'wish column?'"

"No, ma'am."

"Then, sir," said the young lady from Boston, haughtily, "you need not insert it. I simply wish a situation as governess. That is all. It is not a case of want. Is there any newspaper printed in English in this place?"

D. L. DOW'S SCHOOL FOR SCIENTIFIC, PHYSICAL AND CULTURE for ladies, gentlemen and children. If you suffer a single ache or pain, or are conscious of any defect, you can surely obtain them by application of scientific principles. By this method, a starting point for the gradually voluminous and symmetrical development of the human body. The best voice can positively be secured. Remember "knowledge is power." Send for prospectus of call, 7 East 14th St., N.Y.

An extremely useful but at the same time very stylish gown has just been made by Redfern. The color is dark green, the skirt having deep draperies which on the right side are carried into a graceful pleating, lined with light green; the lacking on the under petticoat is of green and silver, and on each side of the light green waistcoat some beading appears.—*Extract.*

Huyler's

BONBONS, CHOCOLATES,

NOVELTIES IN FANCY BASKETS AND BONBONNIERES.

863 BROADWAY, NEW YORK.

TRY OUR

COCOA

FOR BREAKFAST AND SUPPER

Delicious! Healthful!!

SOLD BY LEADING GROCERS.

KRANICH & BACH

PIANOS.

WAREROOMS.

235-239 East 23d St., N. Y.

16 West 125th St., N. Y.

AN ABSOLUTELY FIRST-CLASS PIANO

At a Moderate Price.

Pianos sold on installments. Pianos to Rent.

USE ONLY Whiting's Standard Papers The Finest Manufactured for Polite Correspondence. For Sale by all Dealers.

PROGRAMME

Wm. Knabe & Co.

Manufacturers of Grand, Upright and Square

PIANOS.

Those instruments for more than fifty years before the public, have, by their excellence, attained an "unpurchased pre-eminence," which establishes them the "unequalled."

Tone, Touch, Workmanship and Durability.

NEW WAREROOMS AT
148 FIFTH Avenue, Near 20th St., N.Y.
BALTIMORE: WASHINGTON:
22 & 24 E. Baltimore St. 817 Pennsylvania Ave.

THE SINGER MANUFACTURING CO.

(THE SEWING MACHINE MAKERS OF THE WORLD.)

After Making and Selling over 3,000,000 Machines

HAVE JUST PRODUCED

THREE ENTIRELY DIFFERENT

NEW FAMILY SEWING MACHINES:

OSCILLATOR-VIBRATOR-AUTOMATIC (Single Thread)

The Best Family Sewing Machine for all Purpose

In use of those Latest Light-Running Singers.

In Elegant, Convenient and Artistic Cabinet Work.

With our NEW (Patented) Stand,

And all the Latest Attachments and Modern Improvements.

THE SINGER MANUFACTURING CO.

Fourth Avenue, Cor. 16th St., New York

DIRECTLY REPRESENTED IN EVERY CITY IN THE WORLD.

DORFLINGER'S AMERICAN CUT GLASS.

This name and trade mark label is a guarantee of the best cut glass in the World.

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DETECTIVE BUREAUS.

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THORKELL MYLREA, the Deemster		MR. W. A. ELLIOTT
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Period 1745 to 1749.

SYNOPSIS.

ACT I.—Gardens of Bellamona.
ACT II.—Foxdrean Beg.
ACT III.—The Tynwald. The Corn Queen, Miss Lila Garth.
ACT IV.—SCENE 1. Interior Bishop's Court. SCENE 2. View of the Coast.
ACT V.—SCENE 1. Exterior Bishop's Court. SCENE 2. Interior of the Chapel.

During the evening the orchestra will perform the following choice selections:

OVERTURE	"Ben-My-Chree" ..... CONNELLY
SELECTION	"Aida" ..... VERDI
MORCEAUX	"La Tourrevelle" ..... ELLENBERG
AIR AND POLONAISE	"Mignon" ..... THOMAS
SELECTION	"Princess Ida" ..... SULLIVAN

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Orchestra Circle	1.50	Second Balcony	.25
First Balcony (3 front rows)	1.50	Boxes	$12.00 and 15.00
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ACT I.—Gardens of Ballamona.
ACT II.—Peel-town Bay.
ACT III.—The Tynwald. The Corn Queen, Miss Lila Garth.
ACT IV.—Scene I. Interior Bishop's Court. Scene 2. View of the Coast.
ACT V.—Scene 1. Exterior Bishop's Court. Scene 2. Interior of the Chapel.

The orchestra, under the direction of CHARLES PEERSON, will perform the following selections:

OVERTURE	"Ben-My-Chree" CONNELLY
SELECTION	"Aida" VERDI
MORCEAUX	"La Traviatella" ELDRIDGE
AIR AND POLONAISE	"Mignon" THOMAS
SELECTION	"Princess Ida" SULLIVAN

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MARIA	LOUISE MULDENER
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THE DUKE	FREDERICK ROBB
SIR TOBY BELCH	W. F. OWEN
SIR ANDREW AGUECHEEK	PERCY BROOKE
SEBASTIAN	EDWARD ELSNER
FESTE, a clown	E. Y. BACKUS
FABIAN	WALLACE HICUS.
ANTONIO	FRANK KEMBLE
VALENTINE	CHAS. HATT
CURIO	NEIL GRAY
FRIAR	JOHN R. SUMNER
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VIOLA ..... **MARIE WAINWRIGHT**

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ACT I. Scene 1—Loggia of the Duke's Palace, with view of city of Illyria in the distance (Charles Graham). Scene 2. Sea Coast (Charles Graham). Scene 3. Courtyard of Olivia's house (Graham). Scene 4. Corridor in Duke's Palace. Tapestry curtains in imitation of the famous Gobelins work (Graham). Scene 5.—Chamber in Olivia's house. A reproduction of an Italian Palazzo (Schaeffer & Mueller)

ACT II. Scene 1. Seaport and Quay by moonlight (Mueller & Schaeffer). Scene 2. Servant's hall in Olivia's house in the Elizabethan style (Mueller & Schaeffer). Scene 3. Bower of Roses in the Duke's garden (Graham).

ACT III. Scene 1. Olivia's garden and house in the Italian style (Philip Goetchier). Scene 2.—An archway leading into precincts of a church (Mueller & Schaeffer). Scene 3.—Same as scene 1 of this act.

ACT IV. Scene 1. Passageway and open gallery overlooking the courtyard of Olivia's house (Mueller & Schaeffer). Scene 2. Olivia's garden as before. Scene 3. Exterior of Olivia's house. Scene 4.—Olivia's garden.

ACT V. Scene. Olivia's garden.

Between Acts 3d and 4th and Acts 4th and 5th there will be no intervals.

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The new acting version used by Miss Wainwright has been especially made for her by Ben Teal.

A character dance, arranged by Mme. Coralmi Malvini, will be performed by all the principals at the close of the play.

An Epilogue, written by George Edgar Montgomery, will be spoken by Miss Wainwright.

Note.—The audience are respectfully requested to remain seated till the end of the short dance which concludes the performance.

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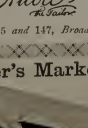

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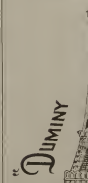

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LAWYER FOR THE DEFENCE.—"Yes, I'll take the stand myself."

PROSECUTING ATTORNEY.—"Well, clerk just swear him about four times, please."

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PART IV.
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7. Statue of Liberty.
8. Boy blowing Bubbles.
9. The Guardian Angel.
10. Can You Talk?
11. The Wishing Chair, and Reminiscences of Old Ireland.
12. A Ship at Sea.
13. The Moonlight Glen.
14. Hold at Bay.
15. The Black Berries.
16. Sphinx.
17. Monarch of the Glen.
18. Graveyard Scene, with Spectral Effects.
19. Magic Drawing Master.

PART V.
Magique Improvvista
"Can such things be?"
FINALE.
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Stage Manager ..... D'Alvini

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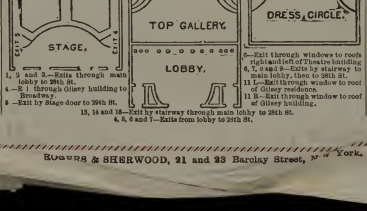

1, 2 and 3—Exits through main lobby to 28th St.

4—E 1 through Gilsey building to Broadway.

5—Exit by Stage door to 29th St.

6—Exit through windows to roofs right and left of theatre building.

7, 8 and 9—Exits by stairway to main lobby, then to 28th St.

11—Exit through window to roof of Gilsey residence.

11 B—Exit through window to roof of Gilsey building.

13, 14 and 15—Exit by stairway through main lobby to 28th St.

4, 6, 8 and 7—Exits from lobby to 28th St.

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Another complainant resorts to the hoary big-hat question. "I know this subject has been exploited *ad nauseam*," he writes, "but the women still remain defiant. Evidently they enjoy giving discomfort to their neighbors, for many of the hats this fall are more monstrous than ever. I should not refer to so venerable a nuisance had I not discovered a simple and effectual means of completely abating it. Let every manager in the city, next Monday night, insert the following announcement conspicuously in his programme:

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"If this suggestion is adopted and the privilege exercised by male play-goers, I'll wager that the big hat will become obsolete within a month."

No doubt this ingenious plan would settle the difficulty, but the men aren't game enough to carry it out. A man would about as soon call for a cocktail over a coffin as put on his tile with a woman sitting in the next orchestra-chair.—*New York Mirror.*

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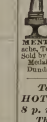

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MOUCHAT	Mr. HARRIS
SERVANT TO THE MARQUISE	Mr. SHARPE
MARQUISE DE BEAUPRE	Miss FANNY COLEMAN
BARONNE DE PREFONT	Miss VIOLET VANBRUGH
ATHENAISS	Miss FLORENCE COWELL
SUSANNE DERBLAY	Miss ANGELA CUDMORE
BRIGETTE	Miss C. PAUNCEFORT
AND	
CLAIRE DE BEAUPRE	Mrs. KENDAL

Synopsis.

ACT I. The Betrothal. At the Chateau de Beaupre.
ACT II.—The Marriage. Madame Derblay's Boudoir.
ACT III.—The Challenge. Drawing-room at Phillipe Derblay's.
ACT IV.—The Duel. Scene 1. Derblay's Study. Scene 2. The Forest.

NOTE.—The curtain will fall for Two MINUTES only between Scenes 1 and 2.

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Stage Manager	Herbert Cathcart
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First Balcony	1.00

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FOR

MARCH

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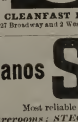

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The present management began Aug. 16, 1880

LIST OF ATTRACTIONS.

Aug 23.—"The Tourists in a Pullman Palace Car," Preliminary Season, 4 weeks.
Sept. 20.—Fanny Davenport in "An American Girl." Six weeks.
Nov. 1.—Lillian Sconcer in "Norah's Vow," under Max Strakosch. Two weeks.
Nov. 15.—John McCullough. Four weeks.
Dec. 13.—Mary Anderson. Four weeks.
Jan. 10.—Frederick Paulding. One week.
Jan. 17.—"Emma Abbott Grand English Opera." Two weeks.
Jan. 31.—The Comley-Barton "Olivette"

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OLIVETTE.

The greatest musical success since "Pinafore" is the delightful and melodious operetta of "Olivette." The version now presented at this Theatre is from the original London libretto, written by Mr. Farnie, and which for the past seven months has been presented to such crowded houses at the Strand Theatre that the seats are all sold weeks ahead. Other transcriptions of the opera, since its success by the present Comley-Barton Company, have been placed in the field, but Mr. D'Oyly Carte, who controls the present version given by the Company at this Theatre has been the means of obtaining the control of the Farnie London version, which has proven to be, in a literary sense, by far the brightest and the best. The wonderful success of this company lately at the Bijou Opera House, has induced Mr. Haverly to secure a transfer of the organization to this theatre, where the large facilities at his command will enable him to produce the opera with a due regard to its scenic and mechanical requirements The company, which includes Catherine Lewis and John Howson, has been largely increased for the present production. A great deal of money has been spent upon the costumes, and upon the scenery, and every effort has been made to give the opera a splendid presentation.

COMING ATTRACTIONS.

Among the engagements at this Theatre for the rest of this season are Genevieve Warde, who will be seen in her version of "Forget-Me-Not," a play, which from its strong character, and the fine impersonation of Miss Warde in the leading part, is destined to create a widespread interest. Miss Warde has made a great success in London with this play, and her first appearance in New York will occur at this theatre during next month. The Strakosch-Hess Opera Company, with Marie Roze, will be heard in "Carmen," "Mephistopheles," "Aida," etc., in English, and the ever-popular comedian, John E. Owens, will present his new play, "The Man from Cattaraugus," a comedy in which he is said to have made an unquestionable hit. Other important engagements will shortly be made public.

THE PLOT OF OLIVETTE.

The daughter of Seneschal Marvejol, Olivette, who is in love with Valentine, an officer of the Roussillon Guards. The Countess of Rousillon is herself in love with Valentine, and, in order to get Olivette out of the way, promises her hand to an old sea captain, De Merrimac, of the man-of-war Cormorant, who has written to the countess asking her to command Olivette to marry him. The captain, after an interview with the countess, sails away on a cruise, when Valentine assumes a disguise, and, presenting himself as the captain, receives Olivette, who is aware of the trick, in marriage. He is greatly troubled at the ball given in honor of his marriage, by the necessity which exists for his constant change of costume, as he has to play the double part of the sea captain and the officer of the Roussillon Guards. All goes well, however, till the unexpected arrival among the guests of the real De Merrimac. The two men are of the same height, and, their make-up being identical, some comical business ensues when they appear, and Olivette endeavors to so dispose of them as to have only one appear on the scene at a time. The men finally meet, and, after an amusing encounter and explanation, the captain, who is greeted by the guests as the happy bride-groom, determines, to Olivette's horror, on quietly claiming the young bride Valentine has married in his name. Meanwhile matters are further confused by the countess announcing her intention of marrying Valentine. This is prevented by the abduction of the countess by a venerable old courtier, the Duc des Ifs, who is desirous of benefiting his fortunes by marrying the countess, and has formed a conspiracy to carry her away, with that object in view. But Valentine and Olivette free the countess as she is about to be carried on board a ship, and, in the happy way in which all crooked things are made straight in the last lines of such a story, everybody forgives everybody else, and the curtain is rung down amidst a flood of red light and a jolly chorus on the union of numerous pairs of lovers.

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CAPTAIN DE MERRIMAC, of the Man-o'-War "Cormorant,".....Mr. JOHN HOWSON
VALENTINE, Officer of the Rousillon Guards, his Nephew.....Mr. J. C. ARMANE
DUC DES IFS, Cousin and heir presumptive to the Countess.....Mr. JAMES BARTON
COQUELICOT, his foster brother and henchman.....Mr. FREDERICK LENNOX
MARVEJOL, local pluralist, Seneschal to the Countess and Mare of Perpignon.....W. G. COGSWELL
BOUSSOLE.....Mr. T. ADAIR
LOUP DE MER.....Mr. T. A. MARRIOTT
OLIVETTE, daughter of the Seneschal Marvejol.....Miss CATHARINE LEWIS
BATHILDE, Countess of Rousillon, in love with Valentine.....Miss HETTY TRACY
VELOUTINE, the Seneschal's housekeeper.....Miss MARIE JANSEN
MOUSTIQUE, Captain's boy on board the Cormorant.....Miss HELEN STUART
JAYOUX.....Pages of the.....Miss KATE FRENCH
FALLESAMOUR.....Countess,.....Miss ELLEN VINCENT
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ACT II.—Ball-room of the Palace of Rousillon
ACT III.—Interior of the Main-brace Tavern. The "Cormorant" at anchor.

The action in the Opera passes at Perpignon, in the centre of Rousillon, on the shore of the Mediterranean, under Louis XIII.

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BETTER THAN BANKS.—The Georgia negro has no more faith in banks. He lays all his money out in clothes and hair oil, and the news of a bank suspension causes him to exclaim, "Bust away wid ye, but ye can't hurt dese lavender breeches."

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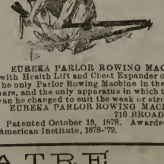

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NATIONAL METHOD.—"Never be critical upon the ladies," was the maxim of an old Irish peer, remarkable, for his homage to the sex. "The only way in the world that a true gentleman ever will attempt to look at the faults of a pretty woman is to shut his eyes."

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THE New York Police Commissioners in their effort to procure a suitable hat for the members of the force, and after frequent consultations, reached the determination to take a new departure. They therefore gave their order to Knox, leaving it to his taste and judgment to produce such an article as they sought for. The result has proved entirely satisfactory. The Commissioners have expressed their approval and satisfaction, and the men are delighted with their new, comfortable and becoming winter hats. Since their introduction here, orders have been received from nine different cities, for these hats, which have been promptly filled.
—*From December Trade Journal.*

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For SCALP and HAIR.
PURELY VEGETABLE.
The Only Reliable Hair Restorer and Dressing Ever Offered to the Public.
It is most Delicately Perfumed, and will not soil the clothing. It gives Satisfaction to all.
Ask your Druggist for it and take no other.

KEATING'S
COUGH LOZENGES
The GREAT ENGLISH REMEDY, used and recommended for over 50 years by the clergy and medical profession. Sold by all druggists. Price 50 cents.
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THOSE GLOVES.—"I clasped her fair hand in a rapture of bliss, and thought, 'Oh, how blessed our fates!' till I looked on the gloves that encircled her wrists, and found hat, alas! they were eights!"

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and they are purchased by those possessing refined musical taste and appreciating the Richest Quality of Tone and the Highest Perfection generally in a Piano.
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The present management began Aug. 15, 1880

LIST OF ATTRACTIONS.

Aug. 23.—"The Tourists in a Pullman Palace Car." Preliminary Season, 4 weeks.
Sept. 20.—Fanny Davenport in "An American Girl." Six weeks.
Nov. 1.—Lillian Spencer in "Yorah's Vow," under Max Strakosch. Two weeks.
Nov. 15.—John McCullough. Four weeks.
Dec. 13.—Mary Anderson. Four weeks.
Jan. 10.—Frederick Paulding. One week.
Jan. 17.—Emma Abbott Grand Duclair Opera. Two weeks.
Jan. 31.—Comley-Barton "Olivette" 4 weeks.
Feb. 28.—Strakosch-Hess Grand Opera Co., Two Weeks.
Mar. 14.—Genevieve Ward in "Forget-Me-Not," two weeks.
Mar. 28.—John E. Owens in "That Man from Cattaraugus," 3 weeks.

The Only Official Programme.

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A. S. SEER,
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"FORGET-ME-NOT."

GENEVIEVE WARD THIS WEEK.

The play of "Forget-Me-Not" has nothing in common with the simple little flower that might be mistaken for its title. On the contrary, it is the story of an adventuress, such as are to be found in the world's great capitals, desirous of turning over the blotted pages of their lives, and of being received, whitewashed, into good society, among pure women and respectable men. The *Stephanie* of the play makes the plea that a woman may reform as well as a man, and so long as repentant (or the unrepentant) roues are received in good and decent houses, why should not she also pass current as fairly? It is an ingenious argument, but the woman's antecedents are full of crime, and her present repentance merely aims at social restitution, so that the whole of the struggle, in spite of this adroit fencing, can only be regarded as so many skilful moves in the game. The one element that would create sympathy, namely, repentance, is not here, and a repentant *Stephanie*, it might be said, would not be ambitious of social shining, but of forgetfulness, rather. Her weapon is the French marriage law, which denies legality to the marriage of a son under twenty-five years of age without the consent of his parents which must be either given or withheld formally, within a certain fixed period. Her son has married, and left as his widow the English girl into whose circle and by means of whose introduction the adventuress hopes to become established in society. It is the legitimacy of his child that depends upon her consent, so she forces herself upon *Alice Verney*, the sister of *Kerr*, her son's wife. It is a game of "check" all through. The Englishman who undertakes to rid the family of her persecutions, *Sir Horace Welly*, is only enabled to do so at last by the weapon of physical fear, and it is by showing *Stephanie* one of her late victims, a Corsican bravo, that the scheming and intellectual ambition of the woman turns to rank cowardice and takes flight. Miss Warde conceives the part of *Stephanie* mocking, cold and with the glittering ability of the serpent upon it. She is, therefore, entirely true to the part, which she plays with admirable finesse and power. The terrible scene in which she dares the comparison of the Englishman's past with her own, and shows him to himself as equally unfit with her for the presence of the pure English girl, *Alice Verney*, has no equal in anything in modern melo-drama. But there is a still greater triumph of Miss Ward's genius. *Stephanie* has believed the Corsican dead, and herself secure from his vengeance, and so, with calm security, jests and trifles with the agony of all these people in having to make her one of them, and in compelling even *Alice* to her intimacy. But when *Sir Horace* lifts the curtain of the balcony, and shows her the spy smoking coolly in the moonlight, and waiting for his orders, then her fear and agony overcome her, and in abject terror she signs the paper and prays to be allowed to fly. "Forget-Me-Not," is indeed a wonderful performance, and in spite of the details of the story, its influence is altogether good, and strongly good. If there has been any doubt before as to the rank of this accomplished lady among living actresses, her performance shows her to be easily among the first in any country, and certainly the first, in power, on the American stage.—*Philadelphia Ledger.*

"THAT MAN FROM CATTARAUGUS."

On Monday, March 28th, the popular comedian, Mr. John E. Owens, will begin an engagement at this theatre in his new and bright comedy entitled "That Man from Cattaraugus." It is a clean, wholesome, natural play of everyday life; neither distorted by any exaggerated dramatic sketches nor warped in its purpose to suit the idle fancy of an hour; but a comedy so full of genuine effects, pathetic and humorous, that Mr. Owens will have occasion to play nothing else for many years to come.

"OLIVETTE."

The Comley-Barton Company, with "Olivette," including Catharine Lewis and John Howson, and the same brilliant ensemble, will be seen and heard again at this theatre on Easter Monday. Their success since their departure from New York has been simply overwhelming.

WHY is a doctor better taken care of than his patients?—Because, when he goes to bed somebody is sure to *rap* him up.

MIDDLE AGES.—Probably the happiest period in life most frequently is in middle age, when the eager passions of youth are cooled, and the infirmities of age not yet begun as we see that the shadows, which are at morning and evening so large, almost entirely disappear at midday.—*Dr. Arnold.*

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In Roman and Bayadere stripes, and Gay Fluids in illuminated effects, for

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Combines the good points of all other machines with none of their defects.

The Latest Improved, Simplest, most Popular and Best.

Examine it before purchasing any other.

JOHNSON, CLARK & CO.
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BOTH WAYS.—"It's a poor rule that will not work both ways," as the scholar said when he sent it back at the teacher's head.

CYNICAL.—Take care of the pennies, and the pounds will be taken care of by some other person.

SHADOWY.—We are told that the smallest hair throws a shadow. And so it does It throws a shadow over your appetite when you find it in your victuals.

SAUER KRAUT.—A contemporary says "sauer kraut is healthy." And this is the truth. You never hear sauer kraut complaining of feeling weak. On the contrary, it never loses its strength; and the older it gets, the stronger it beeomes.

TONICS.—"What," said a lady, "do you think of platonic love?"—"Madam," said the gentleman, "it is like all other tonics—very exciting."

A CURIOUS HALF.—An Irish clergyman once broke off the thread of his discourse, and thus addressed the congregation: "My dear brethren, let me tell you that I am now just half through my sermon; but as I perceive your impatience, I will say that the remaining half is not more than a quarter as long as that you have heard."

LOVE AND BUTTER.—A matter-of-fact philosopher asserts that "love is to domestic life what butter is to bread—it possesses little nourishment in itself, but gives substantials a grand relish, without which they would be hard to swallow."

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RATHER TOO BIG.—Old John Berry, that used to live up Lake Champlain, liked to tell a big story. One evening, sitting in the village store, he said he once drove a horse seventy-two miles in one day on the ice, when the ice was so thin that the water spurted up through the holes cut through it by the horse's corks. One of the bystanders remarked that seventy-two miles was a pretty good drive for one day.—"Yes," said Uncle John, "but it was a long day in June."

JUST OUT.
MILDEST, RICHEST, SMOOTHEST SMOKING
CIGARETTE
EVER MADE.

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A DAINTY SWEET BIT.
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FIFTH AVE. THEATRE.
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TWENTY-NINTH WEEK OF THE SEASON.

Wednesday, March 16,
ENGAGEMENT FOR TWO WEEKS ONLY, AND
Matinees Wednesdays and Saturdays.

MISS
GENEVIEVE WARD,
In her Original Creation of,
STEPHANIE, Marquise de Mohrivart,
In the London Play, by Herman Merivale and F. C. Grove, entitled
FORGET-ME-NOT.

As performed by her at the "Prince of Wales" and "Lyceum" Theatres, London, England, also, through the Provinces of Great Britain, **OVER 300 NIGHTS**, produced in America under the direction and supervision of MISS WARD.

CAST:
Stephanie, Marquise de Mohrivart, Miss GENEVIEVE WARD
SIR HORACE WELBY.....Mr. FRANK CLEMENTS
ALICE VERNEY. .....Miss CORA S. TANNER
MRS. FOLEY.....Miss LAURA LE CLAIRE
BARRATO, a Corsican... ... .Mr. CHARLES DADE
PRINCE MALLEOTTI.....Mr. HORACE LEWIS
SERVANT.....Mr. PERCY CAMPBELL
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THE SCENE represents a PALAZZO IN ROME, temporarily occupied by an English family. The events will comprise:
ACT I.—Sunset. The Unbidden Guest.
ACT II.—Morning. Article 148.
ACT III.—Night. The Face in the Garden.

COL. WM. E. SINN.....Manager
Also, Manager of Brooklyn Park Theatre.

The Orchestra, under the direction of W. L. Bowron, will perform the following selections:
OVERTURE—"Leichte Cavallerie,".....Suppe
a. SONG—"Forget-Me-Not," dedicated to Miss Genevieve Ward by.....Miss Phelps
b. WALSE—"Stephanie,".....Bucalossi
FANTASIE—"Reiseblider,".....Kesch

Copies of the "Forget-Me-Not" Song, and "Stephanie" Waltz, at Pond's Music Store.

NOTICE TO THE PUBLIC.
The Play culminating at the very close, the audience is respectfully requested to remain until the fall of the curtain at 10.30.

Monday, March 28, Mr. JOHN E. OWENS in his new play entitled,
"THAT MAN FROM CATTARAUGUS."

The LADIES' PARLOR is up stairs, on the Broadway side of the Lobby. Ladies' maid in attendance.
The Gentlemen's Smoking Room is down stairs; entrance Broadway side of the Lobby.
Coach attendance free. No fees exacted or allowed for any purpose whatever. Umbrellas and Coats checked for a small charge. Opera Glasses to Hire in the Lobby.
The public are respectfully requested to report to the head Usher any inattention on the part of the attendants.

*** HAINES UPRIGHT PIANOS used in this Theatre.

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5th Ave. and 16th St., N. Y.

THE CREDIT SYSTEM.—A beautiful girl with a pair of pouting lips stepped into a store to buy a pair of mits. "How much are they?" "Why," said the gallant but imprudent clerk, lost in gazing upon her sparkling eyes and ruby lips, "you shall have them for a kiss!" "Agreed!" said the young lady, pocketing the gloves, and her eyes speaking daggers, "and as I see you give credit here, charge it on your books, and collect in it the best way you can!" so saying, she hastily tripped out at the door.

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BASKETS, LACE CAPS AND BONNETS A SPECIALTY.
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For sale by Druggists, Grocers and Dealers everywhere.

A SWINDLE.—A young man married a deaf and dumb girl, but soon afterwards she recovered both speech and hearing, and he has applied for a divorce. He says it is an outrageous swindle.

Kinney Bros. Celebrated Cigarettes. Richard Croland's Burlet Richard & James S. Kinney's Imitation Mahogany Heart Veteran

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Where you can have the most Select Oysters served in the best style.

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DEFIES ALL HONEST COMPETITION.

SOLD EVERYWHERE.

CAREFUL BROTHER.—The other evening, as bedtime approached for the two young sons of a family, the smaller, a lad of six, stood before his father, and said: "Father, they say it's dreadfully unhealthy for two persons to sleep together; and if you can't get another bedstead for Bill you'd better sell him, and get me a velocipede!"

THE young ladies' question: "Is he married?"

MR. Henry F. Gilligs, the General Manager of the American Exchange in Europe, limited, is in America now arranging the branch on this side for ensuring the facilities of this most useful institution to all travelers from this side. More than twenty thousand availed themselves of the reading rooms and post office of the Exchange during last season.

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And get a Package of Confections that will please the loved ones at home.

PROBABLE.—One of the surest ways for a man to be robbed of his good name is to put it on his umbrella.

TRUE wisdom is to know what is best worth knowing, and to do that which is best worth doing.

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The Double Stage—Short Intermissions—Perfect Ventilation.

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Thousands of persons in the city of New York are buried on to eternity by the blunders of practicing physicians.

The "WILSONIA" MAGNETIC GARMENTS will relieve and cure every disease known to man, less a totally rotten lung.

Avoid quack nostrums as you would a pestilence. Listen to the Practicing Physicians of New York and die, or wear the "WILSONIA" MAGNETIC GARMENTS and live.

THE First person who ever went round the world—The Man in the Moon.

THE FIRST THING.—A little girl was listening with much interest to the story of Jonah. When the question was asked, "What would you suppose would be the first thing Jonah would do after the great fish threw him upon the land?" she answered, promptly: "I sh'd fink he'd go home quick as he could and get cleaned up."

MAN, while he loves, is never quite depraved.

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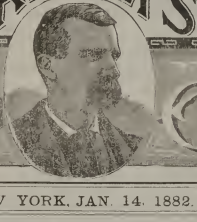
EVERY EVENING AND SATURDAY MATINEE

"Billee Taylor."

HAVERLY'S 5th Avenue Theatre



NEW YORK, JAN. 14, 1882.

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The Great English Remedy for Gout, Rheumatism and kindred Complaints. Safe, sure and speedy.

Oval boxes, 34 pills, $1; round boxes, 16 pills, 50 cts. At all Druggists in the United States.

Haverly's "Strategists" is now being played at the Bijou Opera House, with little Corinne, at the Wednesday Matinee in the "Mascotte."

The Hanlon-Lees have opened on a successful week's business, at the Brooklyn Academy of Music, under the able management of Mr. David Taylor.

Mr. J. H. HAVERLY has secured a lease of the Chestnut Street Theatre, Philadelphia, and will open it on the 23d.

Mr. JOHN MCCULLOUGH will shortly appear at Haverly's Brooklyn Theatre, and will fulfil a brief engagement at that house.

"Fritz in Ireland," with Mr. J. K. EMMET in his pleasing character of *Fritz* is this week the attraction at the Windsor Theatre.

AN ÆSTHETIC MORSEL.—Something new and of special interest to the public, and that will send them nearly WILDE (O-car) with delight when they partake—after the theatre—of the elegant game and oyster suppers at HUBER'S *Prospect Oyster House and Winter Garden*, 106 and 108 East 14th Street. Lko, the wonderful soloist, every evening. Restaurant open during Ball season until Three o'clock, A. M.

To Messrs. W. B. RIKER & SON.—*Gentlemen:* I like your "American Face Powder" very much. It is so delicate and pure, and makes the skin to look so beautiful. Permit me to congratulate you on your great success.

Very sincerely, SARAH BERNHARDT.

Madison Square Theatre

THE NEW PLAY BY

Mrs. FRANCES HODGSON BURNETT,

ESMERALDA

KNOWN throughout the World as the most PERFECT FITTING Corset made. They give complete satisfaction, and are warranted to wear twice as long as ordinary Corsets.

They combine the advantages of Durability and Elegance of Shape with the greatest possible Comfort, while they are decidedly the most Economical Corset ever offered to the public. Our best **Rodiites** prefer them to any other, as they render the fitting of dresses comparatively easy. These Corsets are all made by hand, and in the most reliable manner, of the best French and English material, and no imperfect goods are offered to the public.

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Thomson, Langdon & Co.,

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Also, Sole Manufacturers of the **"Wilsonia" Magnetic Curative Corset.** A Nerve Invigorator. Cures Without Medicine.

FINGER NAILS BEAUTIFIED.—COMFORTABLE FEET. DR. J. PARKER PRAT & BRO., Surgeon-Chiropodists, America's first Manicure. Finger Nails beautified for $1 by Lady Artists under my instruction. Use my Diamond Nail Enamel, Cosmetic Rosaline, Orgoline, Cream Vanois, Emery Board, &c., for beautifying the Finger Nails, Lips and Cheeks. Sold by all drug and fancy goods stores, and at my office. Beware of counterfeits. French Nail Files, Scissors, Polishers, Cuticle Knives, &c., at lowest prices. CORNS THOROUGHLY REMOVED FOR 50c., EACH. Ingrowing Nails and Bunions cured without pain. Separate offices for ladies and gentlemen. Only at 42 West 23d Street, near Stern Bros. Hours, 8 to 6. Established 1868

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Of the Theatre is open daily from 8 a. m. to 10 p. m.
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The Matinee prices are the same as above except the General Admission, which is 50 cents.

THE DOORS

Will be opened every evening at 7:30 o'clock. The performance will begin at quarter past 8 o'clock promptly. For the Matinees the doors will be opened at 1:30, and the play begin at 2.

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For Gentlemen exclusively has been added to the Theatre, and will be found on the Broadway side of the Lobby. The new papers will be found always on file.

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For Ladies will be found on the East side of Dress Circle, in which a maid is always in attendance. Ladies may here have their wraps, hats and parasols checked free of charge.

ARTICLES LOST AND FOUND.

Any one finding lost articles in the auditorium will oblige the management by depositing same at the Treasurer's office in the lobby where they will be found on application. Articles so left will be carefully kept for the owners.

HAVERLY'S FIFTH AVE. THEATRE.

The famous Opera Bouffe Opera Company will begin a brief engagement at this theatre, presenting Audran's delightful opera "Olivette" as a primary attraction. Miss Catherine Lewis will again come forth as *Olivette* and Mr. John Howson will reappear as *Captain Mathieu*, while the cast generally will be entirely the same as that which gave such complete satisfaction in the original performances of this work. The musical direction will be in the hands of Mr. Alfred Cellier. We had almost forgotten to mention that Mr. Mr. Frederick Leslie appears as *Duc Des Ifs* in "Olivette." Later in March "Lavart" will be placed upon the stage in magnificent style, new scenery and costumes having been prepared expressly for its production.

HAVERLY'S 14TH ST. THEATRE.

"The Tourists in the Pullman Palace Car" are again the attraction at this house, and will remain till further notice. The return of this talented company will certainly be cordially welcomed for there's music in the air when they are around. Perhaps a more popular entertainment than that afforded by the "Tourists" was never presented. We are inclined to this belief from the fact that at every representation of this interesting little sketch the house is filled to its uttermost capacity, and a more emphatic proof of its "drawing" and hardly be had or required. The "Tourists in the Pullman Palace Car" are the possessors of excellent outfits that leave nothing to be desired as before, no a former mention of them is deemed unnecessary.

The Comley Barton Opera Company with Catherine Lewis, John Howson, Frederick Leslie and original great cast will be heard at Haverly's Fifth Avenue Theatre in "Olivette" until further notice.

Mestayer's musical play, in three acts, entitled "The Tourists" will be seen at Haverly's Fourteenth Street Theatre this week.

Messrs. Barry & Fay, the well known comedians, will appear at Haverly's Niblo's Garden Theatre each evening in their extremely laughable farce-comedy, entitled "Muldoon's Pic-Nic."

"Esmeralda" at the Madison Square Theatre has entered upon a career of prosperity that from present indications bids fair to rival that reached by "Hazel Kirke."

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A very neat not by Mlle. Farguell, the Actress.—One night, on entering the green-room of the Vaudeville, she surprised Mlle. Elmira Paurelle in the act of "taking off" her acting, with many gestures and grimaces. The mimic stood petrified; but Mlle. Farguell smiled benignly on her, and said: "Very good, indeed! Try and act like that always! then you won't be hissed!"

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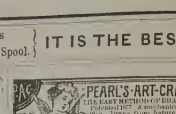

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VELOUTINE, the Seneschal's housekeeper.....Miss JENNIE BOYD
MOUSTIQUE, Captain's boy on board the "Cormorant," Miss EMMA LASCELLES
JAYOUX.....
FALLESAMOUR..... Pages of the Countess.....Miss LOU CARTER
ANTOINE.....
PELISSE.....Miss NELLIE WISDOM
MLLE De MOUNTJOYES..... Ladies of the Countess' Suite.....Miss MARSHTON
MLLE. De LENOIR.....Miss LACEY
CATON, maid of Main-brace Tavern.....Miss HENDERSON
CAPTAIN DeMERRIMAC, of the Man 'o War "Cormorant,".Mr. JOHN HOWSON
VALENTINE, Officer of the Rousillon Guards, his nephew, Mr. J. C. ARMAND
COQUELICOT, his foster brother and henchman....Mr. F. H. FREAR
MARVEJOL, local pluralist, Seneschal to the Countess and Maire of Perpignon.....Mr. H. A. CRIPPS
PIOU PIOU, a villager.....Miss DOLLY CHASE
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ACT II.—Ball Room of the Palace of Rousillon.
ACT III—Interior of the Main-brace Tavern. The "Cormorant" at Anchor.

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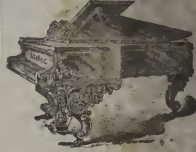

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MOMOTARO SATO was the first Japanese Merchant to locate in this city. The past three years he has resided in Japan collecting Curios for the market. Having opened at 849 Broadway, "Domestic Building," he would be pleased to receive his old friends and customers, and as many new ones as delight in Japanese Wares.

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Dignity is at once the dullest and most effective of all the coverings under which duncedom sneaks and skulks. Most of the men of dignity, who awe or bore their more genial brethren are simply men who possess the art of passing off their insensibility for wisdom, their dullness for depth, and of concealing imbecility of intellect under haughtiness of manner.

Up to the present time, Yakutsk, in North-east Siberia, has often been cited as the place on our earth where the winter is coldest, while the minima observed during Artic expeditions is believed to be the lowest known. A correspondent of *Nature* disputes this, and claims that to Werkhojansk, in North-east Siberia, in longitude 134° east from Greenwich, and latitude 67° worth belongs that honor. The lowest winter recorded at Yakutsk is 77.8° Fahr. below zero, and at Werkhojansk 81° below.

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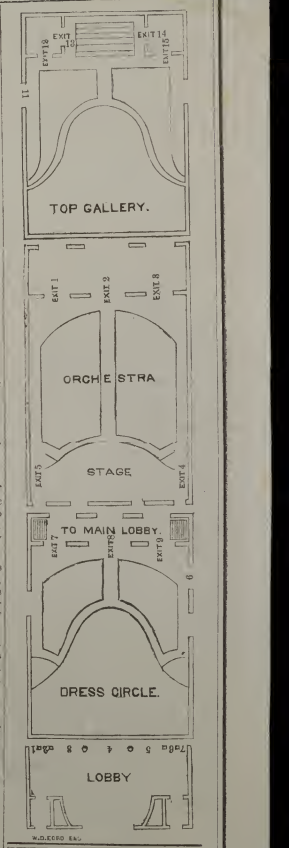

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When is a wall like a fish? When it is scaled.

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The Hartford *Post* says: "Philadelphia gin mills are adorned with canary birds." We might have lived in that city a year and not have found that out.—*Boston Post.*

Business man: "You vagabond! You send in word that you would see me on business, and when I ask you what your business is, you beg!" Vagabond: "But you forget, sir, begging is my business!"

A Kansas schoolmistress has introduced a new feature into her school. When one of the girls misses a word, the boy who spells it gets permission to kiss her. As a result, the girls are becoming very poor spellers, while the boys are improving.

TWO MORE INNOCENTS.—"Here, James, take these two cakes, and give the smaller one to your little brother." James examines the cakes carefully, appears undecided, and finally takes a heroic bite out of one of them, which he passes over to his brother, with the remark, "There, Tommy, I've made you a smaller one, they were both the same size!"

THE CHALLENGE.—At a public meeting held in Dundee a poor-law official was discanting on the misrepresentations to which his opponents had subjected him. "They have," he said, "called be everything but a gentleman, everything that is bad—nay, they have compared me to the devil himself. Now," he proceeded, coming forward to the front of the platform and exhibiting a well-shaped foot, "I ask you if you see any cloven hoof there?" "Tak' aff yer shue!" (shoe) shouted a voice from the gallery.

An old man was recently seen to jump into the Danube, near the city of Pesth. He was rescued, and it then turned out that he was crippled by an accident twenty-five years ago, and ever since has been obliged to gain the means of subsistence by begging. Finding this a hard life, he made up his mind to celebrate the twenty-fifth anniversary of his career as a mendicant by bringing it and his life to a summary conclusion. There was no doubt about the genuineness of this purpose, and it awakened such compassion that the old man will be taken care of for the remainder of his days.

ÆSOP IMPROVED.—An old monkey, designing to teach his sons the advantage of unity, brought them a number of sticks, and desired them to see how easily they might be broken one at a time. So each young monkey took a stick and broke it. "Now," said the father, "I'll teach you a lesson;" and he began to gather the sticks into a bundle. But the young monkeys, thinking he was about to beat them, set upon him all together and disabled him. "There," said the sufferer, "behold the advantage of unity! If you had assailed me one at a time, I should have killed every mother's son of you!"

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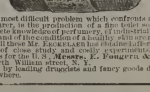

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OFFICIAL PROGRAMME

—OF—

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MOFFATT & HOLLAMAN,

Programme Publishers,

128 FULTON ST., N. Y.

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[illegible] Parquet and Parquette, and to [illegible] Dress Circle, Wednesday Matinee and Saturday Matinee. Reserved seats for all other performances, $1.50. Orchestra Circle, [illegible] Dress Circle, [illegible] Reserved, $1.00. Family Circle, [illegible] Reserved, 75 cents. Admission to rear of Dress Circle, 50 cents. Private Opera Boxes, seats for six persons, $15.00; seats for four persons, $12.00.

The Matinee prices are the same as above except the Orchestra Circle, which is 50 cents.

BOX BOOKS

Will be opened each evening at 7 o'clock. The box-books will be closed at quarter past 8 o'clock promptly. For the Matinées the doors will be opened at 1 o'clock and the play begins at 2.

A SMOKING ROOM

for gentlemen exclusively has been added to the theatre, and will be found on the Broadway side of the lobby. The newspapers will be found always on file.

THE TOILET ROOM

for Ladies will be found on the East side of Dress Circle, to which a maid is always in attendance. Ladies may have their wraps, hats and parasols checked free of charge.

LOST OR LOST AND FOUND.

Any articles left in the auditorium will [illegible] the manager by leaving same at the Treasurer's office in the main lobby, and all articles found either in the theatre or premises should be handed to [illegible]

THE THEATRES.

FIFTH AVENUE THEATRE.

Mr. H. B. Farnie's version of the opera comique, "Madame Favart," will be seen at this theatre until further notice. The opera has enjoyed extraordinary popularity in Europe, and it is believed that its success in this country will be commensurate to that gained elsewhere. The popular actress Miss Catharine Lewis, has been engaged to play the leading feminine *rôle* and Mr. John Howson fills the chief part on the gentleman's side, while the cast includes the entire Comley Barton Opera Company. The piece will be produced under the direction of Mr. Charles Harris, by arrangement with D'Oyly Carte, Esq.

THEATRICAL NOTES.

Tony Pastor and company are at the Grand Opera House this week.

Edward Harrigan's new play, "The Major," is still announced at the New Theatre Comique.

Mr. Williams is engaging a strong company to support Miss Katharine Rogers, in her new play entitled "Clarice."

Mr. Augustin Daly's brilliant comedy of "Quits" is proving a very remunerative card at that gentleman's theatre.

The fact that the great diva, Patti, is not coming to the United States does not seem to effect amusement-seekers very seriously.

Oliver Doud Byron, in his sensational dramas, "Across the Continent" and "Ten Thousand Miles Away," is at the Windsor Theatre.

"Madame Favart" has scored a big hit at Haverly's Fifth Avenue Theatre. The house is nightly crowded to its utmost capacity.

Miss Catharine Lewis has added to her already large measure of popularity by her performance of *Madame Favart* in the opera so entitled.

The Professor" continues to draw large houses at the Madison Square Theatre, and in consequence thereof it will be retained for some time longer.

Mr. Maze Edwards will travel with Edwin Booth as business manager during the great tragedian tour of the principal cities of the United States.

Wallack's new theatre, it is now stated, will be opened by December 1. "The School for Scandal" will probably form the programme on the opening night.

The Kiralfy Brothers' "Around the World in Eighty Days" will be seen at Theall and Williams' Novelty Theatre, Brooklyn, E.D., throughout the present week.

"Michael Strogoff" will be seen at Booth's for the last time on Saturday evening, Sept. 30. The play will then be transferred to Haverly's Niblo's Garden Theatre.

"William and Susan" continues the attraction at Haverly's Fourteenth Street Theatre and the acting of Mr. and Mrs. McKee Rankin as the hero and heroine elicits the hearty plaudits of the audience.

"The very successful drama, "The World," will be withdrawn from Haverly's Niblo's Garden Theatre upon the expiration of the current week, and on Monday, October 3, "Michael Strogoff" will then be substituted.

On the evening of October 3, Fanny Davenport will make her appearance at the Brooklyn Park Theatre. During the week of her engagement she will appear in seven plays, a change of bill being effected each night and at the matinee.

Miss Emma Abbott and her company of English Opera singers appear at the Brooklyn Park Theatre throughout the current week. Eight operas will be presented, the programme being changed each night, and at the matinees of Wednesday and Saturday.

"Forget-Me Not," with Miss Genevieve Ward in her great *rôle* of *Stephanie*, is announced until further notice at the Union Square Theatre. Miss Ward is supported by a strong company, including Mr. Clemens and Miss Hudspeth, of the principal London theatres.

Next Monday evening will witness the inauguration of the legitimate drama at Haverly's Fifth Avenue Theatre, the eminent actor, Mr. Lawrence Barrett, being engaged to play a series of his best known impersonations. All the plays in which Mr. Barrett will appear are to be mounted in a manner befitting the importance of the event, and as the company supporting the star are of his own selection and are drilled and competent to their tasks, therefore we may confidently anticipate a masterly and artistic representation of the standard plays in which Mr. Barrett is announced to perform.

THE FIRST
JAPANESE MFG. & TRADING COMPANY
865 Broadway. Bet. 17th & 18th Sts.
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Direct [illegible] and large stock of goods for [illegible] Trade.

On Thursday evening, Sept. 29, the occasion of the 200th representation in this city of "The World," a grand souvenir will be presented to each lady visiting Haverly's Niblo's Garden. In addition to a handsome bouquet of cut flowers, an exquisitely wrought steel engraved programme, with an artistically designed picture of the famous "Ruit scene" will be handed to the ladies among the audience.

On the occasion of the last performance of "William and Susan" at the St. James' Theatre, London, Mrs. McKee Rankin, who was seated in the "royal box," received a most graceful compliment from Mrs. Kendal, the *Susan* of the production. It came just after the curtain had fallen upon the first act. A note was handed into the box, together with a package, which turned out to contain the gray woollen stocking knitted throughout the run of the piece by Mrs. Kendal. The note ran as follows: "May I be permitted to offer this humble present to my worthy successor, with every good wish.—MADGE KENDAL." It is needless to say that Mrs. Rankin treated the gift of stocking to the coming production of the play, at Haverly's Fourteenth Street Theatre, just where her gifted predecessor left off.

On the evening of Monday, Oct. 3, the eminent tragedian, Mr. Lawrence Barrett, will begin an engagement at Haverly's Fifth Avenue Theatre, appearing as *Richelieu* in Bulwer's fine play so entitled.

Mlle. RHEA, esteemed by many competent judges a better actress than Sarah Bernhardt, will make her first appearance in the United States at Colonel SINN'S Brooklyn Park Theatre. Mlle. RHEA is a genius of the first order, and will, doubtless, create a profound sensation. Mlle. RHEA speaks English with fluency. She will play CAMILLE, JANE DE LYS and other well-known characters.

SAUSE'S DANCING ACADEMY, Clarendon Hall, is the most popular School in the city. His method of instruction is the simplest and most thorough now in use. His Work on Dancing is the best published. Its perusal will benefit the accomplished dancer as well as the beginner.

Religion is powerless to bestow the contentment of mind and comfort that a gentleman feels in one of MCCANN'S $2.00 DERBYS, to be obtained at 218 BOWERY.

A GREAT CONVENIENCE.

Gentlemen dining out late, exhausted by midnight study or revels, or arriving in the City in the early morning hours, will be glad to know that the new Turkish Bath, No. 4 West Twenty-fourth Street, near the Fifth Avenue Hotel, is now open night and day, and always ready for its patrons. The Russian vapor department at the same establishment continues to attract numerous visitors. The rapid growth of patronage in the Ladies' Department especially shows that the gentler sex is learning to appreciate the hygienic and cosmetic advantages of these sensible luxuries.

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THE DAILY PROGRAMME.

Sept 1891

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Acting Manager..... Mr. CHAS. L. ANDREWS

POSITIVELY THE LAST WEEK,

With SATURDAY MATINEE ONLY.

By Special Arrangement with Mr. R. DOYLY CARTE, Mr. H. B. FARNIE'S Version of

MME. FAVART,

OPERA COMIQUE, in Three Acts. Music by OFFENBACH.
(Produced under the direction of Mr. CHAS. HARRIS, by arrangement with R. DOYLY CARTE).

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COMLEY-BARTON CO.

Mme. Favart, an Actress, - Miss CATHARINE LEWIS
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(His first appearance in America).
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HECTOR DE BOISPREAU, afterward Lieutenant of Police, in love with Suzanne ..... J. C. ARMAND
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VERTPRE ..... } ..... LULU CARTER

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Travelers, Soldiers, Officers, Cavaliers, Ladies of the Court and Vivandiere.

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ACT I.—Inn of the "Grand Monarque at Arras" By Thompson.
ACT II.—Salon in the House of Hector de Boispreau at Douai.
ACT III.—Camp of Marechal Saxe. By Thompson.

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The Music of the March in Act III was composed expressly for Messrs. Comley & Barton by Mr. ALFRED CELLIER.

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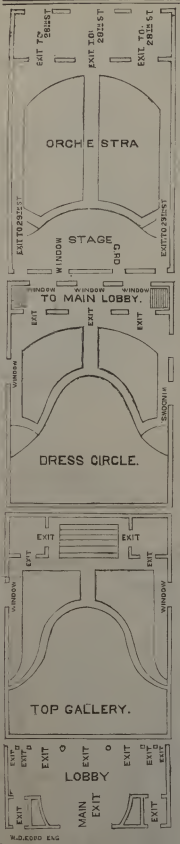

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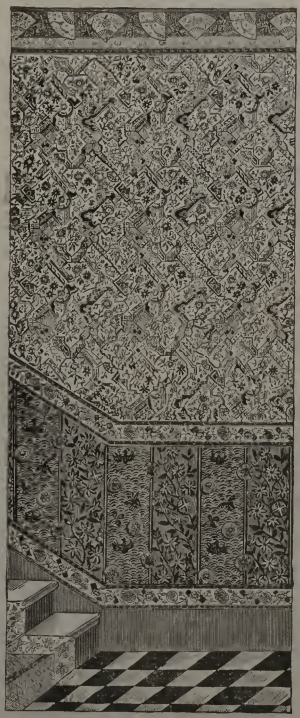

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J. J. SLOCUM.....Stage Properties
THOS. WOODS.....Gas Machinist
GEO. F. DITTMER.....Engineer

The present management began Aug. 15, 1880

LIST OF ATTRACTIONS.

Aug 23.—"The Tourists in a Pullman Palace Car. Preliminary Season, 4 weeks.
Sept 20.—Fanny Davenport in "An American Girl." Six weeks
Nov. 1.—Lillian Spencer in "Norah's Vow," under Max Strakosch. Two weeks.
Nov. 15.—John McCullough. Four weeks.
Dec. 13.—Mary Anderson. Four weeks.
Jan. 10.—Frederick Paulding. One week.
Jan. 17.—Emma Abbott Grand English Opera. Two weeks.
Jan. 31.—Comley-Barton "Olivette" 4 weeks
Feb. 28.—Strakosch-Hess Grand Opera, in Two Weeks.
Mar. 14.—Genevieve Ward in "Forget-Me-Not," two weeks.
Mar. 28.—John E. Owens in "That Man from Cattaraugus," 3 weeks.

The Only Official Programme.

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"FORGET-ME-NOT."

GENEVIEVE WARD THIS WEEK.

The play of "Forget-Me Not" has nothing in common with the simple little flower that might be mistaken for its title. On the contrary, it is the story of an adventuress, such as are to be found in the world's great capitals, desirous of turning over the blotted pages of their lives, and of being received, whitewashed, into good society, among pure women and respectable men. The *Stephanie* of the play makes the plea that a woman may reform as well as a man, and so long as repentant (or the unrepentant) roues are received in good and decent houses, why should not she also pass current as fairly? It is an ingenious argument, but the woman's antecedents are full of crime, and her present repentance merely aims at social restitution, so that the whole of the strange, in spite of this adroit lencing, can only be regarded as so many skilful moves in the game. The one element that would create sympathy, namely, repentance, is not here, and a repentant *Stephanie*, it might be said would not be ambitious of social shining, but of forgetfulness, rather. Her weapon is the French marriage law, which denies legality to the marriage of a son under twenty-five years of age without the consent of his parents which must be either given or withheld formal within a certain fixed period. Her son has married, and left as his widow the English girl into whose circle and by means of whose introduction the adventuress hopes to become established in society. It is the legitimacy of his child that depends upon her consent, so she forces herself upon *Alice Verney*, the sister of *Rose*, her son's wife. It is a game of "check" all through. The Englishman who undertakes to rid the family of he persecutions, *Sir Horace Welby*, is only enabled to do so at last by the weapon of physical fear, and it is by showing *Stephanie* one of her late victims, a Corsican bravo, that the scheming and intellectual ambition of the woman turns to rank cowardice and takes flight. Miss Warde conceives the part of *Stephanie* mocking, cold and with the glitter ing ability of the serpent upon it. She is, therefore, entirely true to the part, which she plays with admirable finesse and power. The terrible scene in which she dares the comparison of the Englishman's past with her own, and shows him to himself as equally unfit with her for the presence of the pure English girl, *Alice Verney*, has no equal in anything in modern melo-drama. But there is a still greater triumph of Miss Ward's genius, *Stephanie* has believed the Corsican dead, and herself secure from his vengeance, and so, with calm security, jests and trifles with the agony of all these people in having to make her one of them, and in compelling even *Alice* to her intimacy. But when *Sir Horace* lifts the curtain of the balcony, and shows her the spy smooking coolly in the moonlight, and waiting for his orders, then her fear and agony overcome her, and in abject terror she signs the paper and prays to be allowed to fly. "Forget-Me-Not," is indeed a wonderful performance, and in spite of the details of the story, its influence is altogether good, and strongly good. If there has been any doubt before as to the rank of this accomplished lady among living actresses, her performance shows her to be easily among the first in any country, and certainly the first, in power, on the American stage.—*Philadelphia Ledger.*

"THAT MAN FROM CATTARAUGUS."

On Monday, March 28th, the popular comedian, Mr. John E. Owens, will begin an engagement at this theatre in his new and bright comedy entitled "That Man from Cattaraugus." It is a clean, wholesome, natural play of everyday life; neither distorted by any exaggerated dramatic sketches nor warped in its purpose to suit the idle fancy of an hour; but a comedy so full of genuine effects, pathetic and humorous, that Mr. Owens will have occasion to play nothing else for many years fo come.

"OLIVETTE."

The Comley-Barton Company, with "Olivette," including Catharine Lewis and John Howson, and the same brilliant ensemble, will be seen and heard again at this theatre on Easter Monday. Their success since their departure from New York has been simply overwhelming.

WHY is a doctor better taken care of than his patients?—Because, when he goes to bed somebody is sure to *rap* him up.

MIDDLE AGES.—Probably the happiest period in life most frequently is in middle age, when the eager passions of youth are cooled, and the infirmities of age not yet begun, as we see that the shadows, which are at morning and evening so large, almost entirely disappear at midday.—*Dr. Arnold.*

Elegant

Woollen Goods

In Roman and Bayadere stripes, and Gay Plaids in illuminated effects, for

Dresses.

Choice Novelties opened every day.

Lord & Taylor

Broadway, and Twentieth Street.

The Only Perfect Sewing Machine,
THE LIGHT-RUNNING

NEW HOME

Combines the good points of all other machines with none of their defects.
The Latest Improved, Simplest, most Popular and Best.
Examine it before purchasing any other.
JOHNSON, CLARK & CO.
30 Union Square, New York.

BOTH WAYS.—"It's a poor rule that will not work both ways," as the scholar said when he sent it back at the teacher's head.

CYNICAL.—Take care of the pennies, and the pounds will be taken care of by some other person.

SHADOWY.—We are told that the smallest hair throws a shadow. And so it does It throws a shadow over your appetite when you find it in your victuals.

SAUER KRAUT.—A contemporary says "sauer kraut is healthy." And this is the truth. You never hear sauer kraut complaining of feeling weak. On the contrary. It never loses its strength; and the older it gets, the stronger it becomes.

TONICS.—"What," said a lady, "do you think of platonic love?"—"Madam," said the gentleman, "It is like all other tonics—very exciting."

A CURIOUS HALF.—An Irish clergymen once broke off the thread of his discourse, and thus addressed the congregation: "My dear brethren, let me tell you that I am now just half through my sermon; but as I perceive your impatience, I will say that the remaining half is not more than a quarter as long as that you have heard."

LOVE AND BUTTER.—A matter-of-fact philosopher asserts that "love is to domestic life what butter is to bread—it possesses little nourishment in itself, but gives substantials a grand relish, without which they would be hard to swallow."

194 *Fifth Ave.* under 5th Ave. Hotel.
212 *Broadway*, cor. Fulton.

We have Agents in every City.

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The Hatter's World Renowned Hats,

Importer of English Hats, "Martin's" Umbrellas, Dent's Gloves

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YOUMANS'
Celebrated Hats,
Style and Quality Unequalled.
104 Broadway, near Wall.
719 Broadway, New York Hotel.
1106 Broadway, Albemarle Hotel.

KNABE
PIANO-FORTES
UNEQUALED IN
Tone. Touch. Workmanship & Durability.
WM. KNABE & CO.,
112 Fifth Avenue, (above 16th St.)

L. SHAW'S,
54 West 14th St, N.Y.
HAIR AND BEAUTIFYING PARLORS, ON THE PARISIAN PLAN. UNSURPASSED FOR ELEGANCE AND BEAUTY.
EXCLUSIVELY FOR LADIES, now open, connected with store by elevator. HAIR-DRESSING, SHAMPOOING and BEAUTIFYING in all forms applied. Lady artists in attendance.
EUGENIE'S SECRET OF BEAUTY a specialty; $1.00 per box.
Send for our new illustrated catalogue, "HOW TO BE BEAUTIFUL," free of charge.
L. SHAW, 54 W. 14th St., third house east of Sixth Avenue.

JUST OUT.
MILDEST, RICHEST, SMOOTHEST SMOKING
CIGARETTE EVER MADE.
New Vanity Fair
A DAINTY SWEET BIT.
INCOMPARABLE: SURE TO PLEASE!
EIGHT FIRST PRIZE MEDALS.
Wm. S. Kimball & Co.
Peerless Tobacco Works. Rochester, N.Y.

HAVERLY'S
FIFTH AVE. THEATRE.
J. H. HAVERLY..... Proprietor and Manager
DANIEL FROHMAN .....Acting Manager

TWENTY-NINTH WEEK OF THE SEASON.

Monday, March 14,
ENGAGEMENT FOR TWO WEEKS ONLY, AND
Matinees Wednesdays and Saturdays.

MISS
GENEVIEVE WARD,
In her Original Creation of
STEPHANIE, Marquise de Mohrivart,
In the London Play, by Herman Merivale and F. C Grove, entitled
FORGET-ME-NOT.

As performed by her at the "Prince of Wales" and "Lyceum" Theatres, London, England, also, through the Provinces of Great Britain, **OVER 300 NIGHTS.**

CAST:

Stephanie, Marquise de Mohrivart, Miss GENEVIEVE WARD

SIR HORACE WELBY .....Mr. FRANK CLEMENTS
ALICE VERNEY. .....Miss CORA S. TANNER
MRS. FOLEY..... .....Miss LAURA LE CLAIRE
BARRATO, a Corsican... ... .Mr. CHARLES DADE
PRINCE MALLEOTTI.....Mr. HORACE LEWIS
SERVANT..... Mr. PERCY CAMPBELL
PORTER.... ... .Mr. WALTER MORGAN

THE SCENE represents a PALAZZO IN ROME, temporarily occupied by an English family. The events will comprise:
ACT I.—Sunset. The Unbidden Guest.
ACT II.—Morning. Article 148.
ACT III.—Night. The Face in the Garden.

COL. WM. E. SINN.....Manager
Also, Manager of Brooklyn Park Theatre.

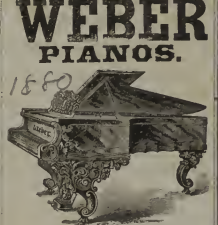
The Orchestra, under the direction of W. L. Brwson, will perform the following selections:
OVERTURE—"Leichte Cavallerie,".....Suppe
SONG—"Forget-Me-Not," dedicated to Miss Genevieve Ward by.....Miss Phelps
WALTZE—"Stephanie,".....Bucalossi
FANTASIE—"Reisebilder,".....Rosch

Monday, March 28th Mr. JOHN E. OWENS in his new play entitled,
"THAT MAN FROM CATTARAUGUS."

The LADIES' PARLOR is up stairs, on the Broadway side of the Lobby. Ladies' maid in attendance.
The Gentlemen's Smoking Room is down stairs; entrance Broadway side of the Lobby.
Coach attendance free. No fees exacted or allowed for any purpose whatever. Umbrellas and Coats checked for a small charge.
OPERA GLASSES TO HIRE IN THE LOBBY.
The public are respectfully requested to report to the head Usher any inattention on the part of the attendants.

*** HAINES UPRIGHT PIANOS used in this Theatre.

WEBER PIANOS.



WAREROOMS
5th Ave. and 16th St., N. Y.

THE CREDIT SYSTEM.—A beautiful girl with a pair of pouting lips stepped into a store to buy a pair of mits. "How much are they?" "Why," said the gallant but imprudent clerk, lost in gazing upon her sparkling eyes and ruby lips, "you shall have them for a kiss!" "Agreed!" said the young lady, pocketing the gloves, and her eyes speaking daggers, "and as I see you give credit here, charge it on your books, and collect in it the best way you can!" so saying, she hastily tripped out at the door.

E. A. MORRISON,
No. 893 BROADWAY.
Manufacturer of Outfits of Superior Quality and Finish for Infants and Young Children.
BABY
BASKETS, LACE CAPS AND BONNETS A SPECIALTY.
Stylish Sacque Coats and Suits on hand and made to order at MODERATE PRICES.

USE
TOLU
ROCK AND RYE
TRADE MARK.
GREAT APPETIZER AND SURE RELIEF FOR COUGHS, COLDS, SORE THROAT, AND CONSUMPTION.
For sale by Druggists, Grocers and Dealers everywhere

Where's the Cat?
THE GREATEST COMIC SONG EVER PUBLISHED.
The most LAUGHABLE SONG on Record.
Price only 25 cents. Send orders by mail to the MUSICAL GEMS PUBLISHING CO. Post Office Box 2267, New York.

Kinney Bros. Celebrated Cigarettes.

AFTER THE PLAY GO TO

TIERNAN'S

New Oyster House,

No. 1233 Broadway,

West Side, near 30th Street.

Where you can have the most Select Oysters served in the best style.

☞ First-Class House for Ladies.

Nicoll the Tailor,

620 BROADWAY,

And 139 to 151 BOWERY,

SPRING AND SUMMER STYLES NOW READY.

ELECTRIC LIGHTS USED.

The Latest Train for Boston.

With Pullman Sleeping Cars attached, leaves Grand Central Depot at 11.35 week days, 10.30 P.M. Sundays. Ask for Tickets via New York and New England Railroad, on sale at Grand Central Depot, 59th Ave., Metropolitan, New York Hotels, Astor House and Earle's Hotel.

To those who desire to attend pieces of amusement or spend the evening in New York this train will be found a great convenience.

CAREFUL BROTHER.—The other evening, as bedtime approached for the two young sons of a family, the smaller, a lad of six, stood before his father, and said: "Father, they say it's dreadfully unhealthy for two persons to sleep together; and if you can't get another bedstead for Bill you'd better sell him, and get me a velocipede!"

THE young ladies' question: "Is he married?"

Mr. Henry F. Gilligs, the General Manager of the American Exchange in Europe, limited, is in America now arranging the branch on this side for ensuring the facilities of this most useful institution to all travelers from this side. More than twenty thousand availed themselves of the reading rooms and post office of the Exchange during last season.

TURNED.—A stranger entered a pump and blockmaker's shop a few days since, and, as the proprietor was turning a piece of wood in his lathe, the visitor asked what would turn the quickest and easiest, "Milk." was the reply. The stranger gave a look at the turner, and then quietly left.

DO NOT FAIL To Visit *Keupler's* **663 Broadway**

Bet. 17th and 18th Sts.,

And get a Package of Confections that will please the loved ones at home.

PROBABLE.—One of the surest ways for a man to be robbed of his good name is to put it on his umbrella.

TRUE wisdom is to know what it best worth knowing, and to do that which is best worth doing.

Madison Square Theatre

MARVELOUS AND UNPRECEDENTED RUN.

SECOND YEAR

OF STEELE MACKAYE'S COMEDY-DRAMA,

HAZEL KIRKE

The Double Stage—Short Intermissions—Perfect Ventilation.

EVERY EVENING AT 8.30. SATURDAY MATINEES AT 2.

ALLEN'S BRAIN FOOD is beyond doubt the most reliable, useful and permanent tonic to the genital organs of both sexes, known. Acting directly upon the nervous system it restores the debilitated functions of the principal organ of the human frame, and is unsurpassed as a nervine. Its merits are a powerful, permanent and determined aphrodisiac, as well as an alterative agent of remarkably fine quality. Sold by all Druggists. $1 package; 6 for $5. Send for Circular to ALLEN'S Pharmacy, 315 First Ave., N. Y.

Original Oyster Bay,

No. 1220 BROADWAY,

Bet. 30th and 31st Sts., NEW YORK.

SPECIALTIES:

Soft Crabs, Frogs, Oysters and Little Neck Clams.

FAMILIES AND PARTIES SUPPLIED.

W. H. McLEAN, Proprietor

THE FIRST THING.—A little girl was listening with much interest to the story of Jonah. When the question was asked, "What would you suppose would be the first thing Jonah would do after the great fish threw him upon the land?" she answered, promptly: "I sh'd fink he'd go home quick as he could and get cleaned up."

MAN, while he loves, is never quite depraved.

IMPORTANT

To the Residents of New York.

Owing to the great demand for the "WILSONIA MAGNETIC GARMENTS among the residents of New York who have been much inconvenienced, being obliged to come to Brooklyn for our goods, we have, to meet the general requirements of the public, opened elaborate Counting and Sales Rooms at

No. 695 BROADWAY,

(Near Fourth Street), next block to Grand Central Hotel.

A large assortment of our MAGNETIC CLOTHING kept in stock constantly.

Qualified male and female assistants always in attendance.

IMPORTANT TO THE INVALID OF NEW YORK.

Who have been humbugged into the belief that there is no cure for their maladies outside the murdering system of our colleges.

Thousands of persons in the city of New York are hurried on to eternity by the blunders of practicing physicians.

The "WILSONIA" MAGNETIC GARMENTS will relieve and cure every disease known to man, less a totally rotten lung.

Avoid quack nostrums as you would a pestilence, Listen to the Practicing Physicians of New York and die, or wear the "WILSONIA" MAGNETIC GARMENTS and live.

THE first person who ever went round the world—The Man in the Moon.

STANDARD THEATRE.

EVERY EVENING AND SATURDAY MATINEE

"Billee Taylor."

TONY PASTOR'S 14th STREET THEATRE.

THE LEO VON RAVEN PUBLISHING CO. NEW YORK. 113 EAST 14th STREET.

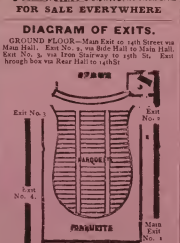
Half the Enjoyment in life is good living. You can get it at the Dairy Kitchen, Union Square, at most reasonable rates. Take the first car for Union Square and see. 10 minutes ride by Broadway cable road from 42d Street or City Hall.

Sweets and Chocolates are unexcelled for Purity of Material and Delicateness of Flavor. Their Pink Wrapper Vanilla Chocolate is a favorite for Eating and Drinking. Grocers everywhere

The Proprietor of the Dairy Kitchen, Union Square, is so particular as to quality that he never allows the buyer for the immense establishment to consider the price when quality is at stake. It's the best only. Thousands of patrons daily show their approval of this splendid business policy."

DIAGRAM OF EXITS.

GROUND FLOOR—Main Exit on 14th Street via Main Hall. Exit No. 2, via Side Hall to Main Hall. Exit No. 3, via Iron Stairway to 15th St. Exit through box via Rear Hall to 14th St



BALCONY—No. 1, Main Exit via Main Entrance No. 2, via Grand Stairway at Tammany Hall. Nos 3 and 4, via Iron Stairway to Nelson Hall and 15th.

NEXT WEEK,
Monday, January 6th.

TONY PASTOR'S
GRAND COMEDY CLIMAX.

The Greatest Bill of the Season

FIRST APPEARANCE OF THE NEW COMIC ALLIANCE.

GEO. POWERS

BANJO COMEDIAN, LATE OF SAN FRANCISCO MINSTRELS.

—AND—

DAN WALDRON

THE EMINENT NEGRO COMEDIAN AND WIT.

IN A NEW DUAL ENTERTAINMENT.

FIRST APPEARANCE AT THIS THEATRE OF MISS

JOSEPHINE SABEL

THE GREAT CHARACTER SINGER.

FAMOUS IN THE OLD AND NEW WORLD.

Direct from Europe and First Appearance in New York City of

T. W. NEWTON

The Talented Ventriloquist, with his latest novelties and effects and the original Walking Figure, "Buttercup Joe" life size. BOXING FIGURES and the "CHARMING PICTURES, introducing a SONG in TWELVE different VOICES, etc.

KENNO AND WELCH

SENSATIONAL NOVELTY GROTESQUE and ACROBATIC COMEDIANS

Introducing Backward, Forward, Twisting and Side Somersaults. **Wonderful Falling, Highest of High Kicking.**

—FINISHING WITH THE GREAT ORIGINAL AND FUNNY—

Burlesque Boxing Match up in Burlesque Trapese

Making it the most Laughable and Hurrah Act before the American Public.

The Dancing Irish Comedian,

JOHN E. DREW

Famed, Talented and Artistic.

America's Own Travesty Artists,

DEAN AND JOSE

In their Satire on Society's 400

The Comedy Duo Par Excellence.

James —DILKS AND WADE— Harry

In their own Original Creation, "YOU DON'T SAY SO."

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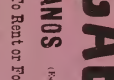

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WE RUN 6 STORES.

For Good Goods Cheap, try our New York Store.

200 AVENUE A,

Between 12th and 13th Streets.

Thousands do know and thousands more ought to know a few facts in regard to the largest, grandest, best and only up-town Restaurant on earth. Located at 48 East 14th Street, Union Square, and within the world over as the Dairy Kitchen. In no other place can you get such delicious white or graham bread, morning, noon or night, for less than fee cream and cake. Excellent tea or coffee with cream only. Such delicious pure fruit sodas. Better or fresher candies. The Orchestra daily by the Imperial Hungarian Band, great applause from lovers of good music. No band has had no equal. Outside engagements

POWELL'S MARSHMELLOWS ARE DELICIOUS.

CHARLES T. CUNNINGHAM has resigned his position on one of the New York papers to become connected with the Monetary Trust of Wall Street.

15,000,000 Patrons in Eight Years. Question—where to dine well at little expense, with pleasant home-like surroundings. Answer—"Try the Dairy Kitchen, Union Square." 1,000 seating capacity. Grand Concerts daily by the best band in America. Largest and handsomest place in the world. Light Lunch 10c. and upwards: Breakfast 15 and 25c.; Full Course Lunch 25 and 40. Table d'Hote Dinner, 25, 50 and 75c. Restaurant a la Carte also from 5 a. m. to 1 a. m. Popular prices. Best Java coffee with pure cream 5c.; Hot Cocoa 5c. Style of cooking the same as in the best private families.

C. C. SHAYNE'S Fur Manufactory and Salesrooms, 124 and 126 West 42d Street, between Broadway and Sixth Avenue.

...AND'S Coffee & Dining Rooms, 143 Fourth Ave. OPEN DAY AND NIGHT | David Holland Proprietor.

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The Only Piano which Improves under Usage" the choice of the best classes everywhere for 50 years. We also control the factory of E. G. Har...man & Co., making the STANDARD PIANO, with a 20 years' admirable reputation, containing all late improvements at moderate prices and on easy monthly payments.

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The Grand Concerts given daily at the Dairy Kitchen, Union Square are of such superior merit as to entitle it to some being ranked as one of the best of all over New York. A lunch or dinner there is a delightful affair. Finest Banquet ...ot and Cold Dishes furnished.

PIANO EXCHANGE

...ment of
105 and 107 West 33d St.,
...y and 6th Avenue Junction.
...and pianos, all makes, bought, sold, exchanged or hired. Pianos to rent, selected at the lowest rates consigned.
SATURDAY EVENINGS.

Ask your lady friend to live with you at the Hotel Royal, Broadway and Prince, one square from Grace Church. Elegant suites and single rooms, en suite or separate, at low rates. Ladies and gentlemen dining here in every case at rates to correspond. The Finest Dining Room in the city. Floral Banquet Rooms for any Entertainment furnished.

WHO IS IT that takes ugly or BLEACHED Hair to the application of IMPERIAL HAIR REGENERATOR and restores original Rich Brown or Black Hair to its Natural Color. Makes Luxuriant Hair on shade of color desired.

We ... will tell you what to do. ...ation promptly and ...

IMPERIAL CHEMICAL CO., 202 Fifth Avenue ... and 20th Sts. NEW YORK.

It will repay you after the play to dine at Columbus Circle Square. Seating capacity for one hundred, cuisine unsurpassed. Tenderloin and Broiled by Broadway cabels.

Do ... person who ever bought candies at the Columbus Circle Square knows that it is best. ... and Chocolates sold in New York. The most delicious fruit and nut centers. Now Delicious Buttercups 25c. a lb. Try them.

PROGRAMME THIS WEEK,

MONDAY, DEC. 30th. 181

SELECTION. Vandeville. L. O. DeWITT

Prof John Wildner and Orchestra.

THE WILLIAMS TRIO

In their refined Novelty Musicale, introducing Trios, Duos and Solos on Swiss Bells, Mandolins, Violin, Sleigh Bells, Auto Phone, Etc.

The performance will commence with

NED -MONROE & MELROSE--FERN

Dealers in Comedy.

JOHN & NELLIE McCARTHY

Banjo Duettists, Parody Singers and Comiques.

The Paginini of the Banjo.

—— P. C. SHORTIS——

Assisted by

Miss NINA WALSH

TONY FASTOR'S COMIC SONGS

GEORGE P. MURPHY

AND

Miss KITTIE KURSALE

In their Original Creation,

"DOWN ON THE FARM."

MISS POLLIE HOLMES

The Irish Duchess

MISS DAISY MAYER

AND HER PICKANINNIES, a great Realistic Scene of Levee Life.

MISS BESSIE BELLWOOD

IN CHARACTER SONGS.

The Lady and Gentleman Riders,

THE VALDARES

The Neatest and Most Daring Safety and High Wheel Double Bicycle Act ever Produced.

THE SOHMER PIANO USED HERE EXCLUSIVELY.

THE CELEBRATED

PIANOS Are the favorite of the Artist **SOHMER** PIANOS and the refined Musical Public

Nos. 149 to 155 EAST 14th STREET, NEW YORK.

CAUTION—The buying public will please not confound the name S-O-H-M-E-R of Pianos with one of a similar sounding name of a cheap grade.

Huyler's

Fresh Pure Delicious

BONBONS and CHOCOLATES

Novelties in Fancy Boxes, and Bonbonnieres Suitable for Presents.

Broadway at 14th St. 150 Fulton St. 21 West 42d St. near 5th Ave.

Candies carefully packed and Shipped To all parts of the Country, by Mail or Express

THE ORIGINAL SHORT SMOKE.

BETWEEN THE ACTS

ALL TOBACCO CIGARETTES

The name "Dairy Kitchen," Union Square, has become a household word, and stands for unsurpassed excellence in foods, drinks and confectionary, at prices that please everybody.

"SWEARING OFF."

We're going to swear off everything
That we've been doing wrong
As soon as New Year's bells shall ring
Their signals loud and long.
All the bad habits we have known
Forever will forswear,
Our vices will be overthrown,
Our virtues will declare.

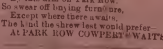
We'll be so dreamspect and good
And do just what is right,
Our conduct shall be understood
As being perfect quite.
And this we will economize,
For married life provide,
And then select if we are wise,
A housestead for the bride.

And still determined to do right,
Our sense we'll further show,
If we our promised wife invite
To one store on Park Row.
Or rather seven stores in one,
In all of which awaits
Goods that have many praises won
For PARK ROW COWPERTHWAITS.

There's furniture of every kind
For furnishing complete.
The Carpets are the best, we find
In patterns new and neat
There's Oilcloth, Matting Persian Rug,
There's pictures fine and rare,
And stoves to make your rooms so snug
Are in profusion there.

The qualities are unsurpassed,
The prices are but low,
The terms are very liberal cast
By this firm on Park Row.
So swear off buying furniture,
Except where there awaits
The kind the shrewd test would prefer
At PARK ROW COWPERTHWAITS.

AU BAS BLEU
126 to 128 W. Near 14th Street.
R. RAYMOND, Proprietor.
Open All Night.
Restaurant, Oyster and Chop House.
Table D'Hote Dinner, 50c., Wine and Macaroni included (Supper same). Dinner from 12 to 2. Breakfast and Lunch, 50 Cents A La Carte at all Hours.



The Most Reliable Combs
ARE HOUSE STAMPED
I. R. Cantt Co's Unbreakable Goodyear 1851.
EVERY COMB WARRANTED.

Powell's

DELICIOUS CANDIES
150 and 152 CHAMBERS STREET

Also Powell's Cocoa ready for use, contains both Cream and Sugar superior to all others.

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VIOLET HUGHES, a domestic earthquake ..... Miss KATE DAVIS
VICTORIA BRIDGE, a bride of two weeks ..... Miss ISABELLE COE
PATSY, a young thing ..... Miss MARIE CAHILL
CARRIE STORY, who lives with Mrs. Hoag, next door ..... Miss DOLLIE KLINE
MRS. FULTON FERRY, mother-in-law of Brooklyn Bridge ..... Miss BESSIE GREY
NORA MARKS, a domestic ..... Miss BESSIE GREY
MAY MCCHUM, a blushing girl ..... Miss ALICE HODGDON
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SYNOPSIS.

WHAT THE STAGE SHOULD LOOK LIKE.

ACT I.—Dining-room of Bridge's house. A pleasant morning at home.
ACT II.—Kitchen of Bridge's home. A pleasant day at home.
ACT III.—Back yard of Bridge's home. A restful evening at home.

THE MUSICAL INTERRUPTIONS.

ACT I.—Irish Reel.
ACT II.—Topical Song, "Do You Think So?" (Hoyt). Song and Dance, "The Lion Tamer" (Gaunt). Illustration of what Rats saw at the circus, "Once in a While" and Imitations. Fagot Waltz, composed by Charles Gounod expressly for another purpose. "Dancing Mad." "March of the Plumbers" (Gaunt).
ACTIII.—"Generosity." Popular Potpourri, introducing "Jockey Chorus," "Dandy," "Last Night," "I to Fresh." Waltz Song. Cornet Imitations. "Busy Bees," arranged by Gaunt.

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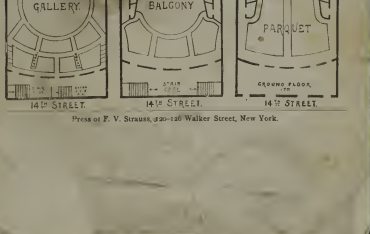

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O sing a song of sixpence,
A pocketful of chaff,
The folks that try to copy me
At them I always laugh;
With flaming advertisements
They gull the public mind
And intimate to one and all
That they are wondrous kind.

2.
They'll give for Fifty Dollars
What for a hundred can't be bought,
And yet they think with fibs like these
The public sure are caught;
They swear their goods are foreign,
Fresh from old Europe's shores,
While nothing else but poorest goods
Are found within their stores.

3.
And o'en their very salesman
They keep upon the rack,
For if he don't swear black is white
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I'll stick to honest dealings,
As I've always done before,
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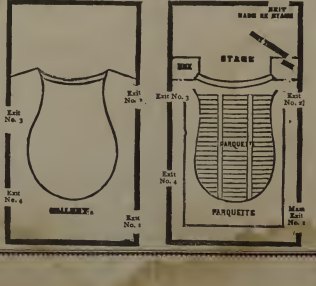
BALCONY—No. 1, Main Exit via Main Entrance. No. 2, via Grand Stairway of Tammany Hall. Nos. 3 and 4, via Iron Stairway to Nimmo Hall and 15th St.



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SEALSKIN—SABLE—MINK—LYNX shoulder CAPES, Scarfs and Muffs, lowest prices. O.C. SHAYNE, 134 West 42d St. and 103 Prince St.

PEPSIN.—No remedy for Dyspepsia and Indigestion has been discovered the equal of Pepsin. It is nature's own cure, and the only reliable popular form is that of Dr. Jensen's Tablets. They are sold by all Druggists, and are especially effective in chronic cases and immediate in their action. heavy meals or over indulgence. Strength and uniformity is always maintained and the effects noticeable when the direction is observed, not to take them less than half an hour after meals.

FURS AND SEALSKINS at Wholesale. Goods are reliable, terms liberal. C. C. SHAYNE, Manufacturer, 103 Prince Street.

FACIAL BLEMISHES

Permanently Eradicated by the Use of the Wonderful Dermatological Remedy, Sinnotts, Moles, Warts, Superfluous Hair, Red Nose, Red Veins, Oily Skin, Acne, Pimples, Blackheads, Freckles, Moth Patches, Rash, Eruptions, Pustular Diseases, Scurf, Dandruff, Itching, Burning, Scaly Humors, and Diseases of the Scalp, Hair, and Skin. Send 10 cts. for 128-page book on all skin imperfections and their treatment.

JOHN H. WOODBURY, Dermatologist, 125 Fourth Ave., cor. 18th St., New York. P.S.—Ten Thousand Dollars Forfeit if any Scratch Preparation sold for Sinnotts, or by persons connected with me.

☞ Please mention this paper.

Eddie Collyer (brother of Dan Collyer), teacher of dancing, is doing nicely, making a specialty of teaching amateurs and perfecting professionals in advanced and special dances represented in forty-four different traveling companies by pupils. Terms moderate. 46 Clinton Place.

Professional base ball players are never without "Adams' Tutti Frutti."

Chance.

The reader who's in search of ame
May think the way is dark;
Yet the man who cannot sign his name
Is the one who makes his mark.
—Harper's Bazar.

HOLLAND'S Coffee and Dining Rooms. 143 Fourth Avenue. OPEN DAY and NIGHT. DAVID HOLLAND, Proprietor.

John H Woodbury the noted Dermatologist, formerly of 220 W. 23d Street, on account of increasing practice has been compelled to seek larger quarters.

He has leased for a term of years the four story and basement, brown stone front building, 125 West 23d street, with two story rear building, which is used for a laboratory. At this place he has the co-operation as the world for the treatment of affections of the skin, hair and scalp affections. Any who are troubled with falling of the hair, dandruff, moles, birth-marks, superfluous hair, pimples, powder marks, freckles, tan, eczema or any other cutaneous disease should call and consult him. Office hours, 9 a. m. to 9 p. m. and Sunday. Consultation free. Send 10 cents for 128 page book treating on all skin imperfections.

ACROSTIC.

Two lovers sitting in the noonday shade
Have plighted troth and vows of passion made,
Exchanging oft' that current coin of bliss

Sometimes described by mortals as a kiss.
On fire with love, the youth has rashly told
His bride prospective of his wealth in gold,
"My fortune, dear," he says, "is at thy feet—
Employ it as thou will, thy wish to meet.
Rare gems, rich dresses, horses, servants, too,

Procure as fancy urges thee to do."
"If I might want a treasure greater still,"
Asks the fair maiden, "Can I have my will?"
"Name it!" he cries in an impassioned way
"Oh, well," quoth she, "A Sohmer Grand Piano."

The Sohmer Pianos are recommended to the public for their power, purity, richness and quality of tone, and are considered the most durable and reliable pianos ever made.

TONY PASTOR'S 14th STREET THEATRE.

NOTICE.

On Special Credit you can purchase the best of Furniture, Carpets, Bedding, Oil Cloths, &c., at JOHN MORIARTY'S, No. 1 Fourth Avenue opposite 6th Street, at prices that defy competition.

MORIARTY'S

No. 1 Fourth Ave,
opp. 6th St.

THAT MERITORIOUS MAN.

I.

Since Merit now doth rule the World,
The World will happier be
For merit takes the foremost rank,
Where merit's stand should be.
'Tis Merit makes the Merchant strive
With all his might and main
To merit custom for his goods,
And customers retain.

II.

Now if to merit you're inclined
There's one man I know well
Whose meritorious custom is
The best of goods to sell.
At prices too so very low
That they can ne'er be beat.
Why just a visit to his store
Is certainly a treat!

III.

You there will see of furniture
The best in every line,
In styles quite new and pretty too
Which you can buy on Time!!
You can select whatever you want
And pay a portion down,
And have your goods sent free of charge,
To any part of Town!!

IV.

The balance by installments then,
Of course you'll duly pay
And feel within your pretty home,
Happier, day by day—
John Moriarty is the man,
Whose merit is so rare
That you will find him always dear
With you upon the square.

V.

"Do you to others as you'd have
All others do to you."
This is his watchword every time,
A watchword firm and true.
Just as he represents the goods,
So you will find them sure,
Thereby he merits custom from
The rich as well as Poor.

VI.

On Avenue Four; The Number is "One!"
You there will find his stand,
Six floors well filled with furniture,
As good as in the land.

REMEMBER

No connection with any other store

NEXT WEEK

MONDAY, MAY 13,

Positively Last Week of

The Great Pat

AND

Little Katie

ROONEY

Supported by his

NEW YORK STAR COMPANY

Including the

QUAKER CITY QUARTETTE

IN

PAT'S NEW WARDROBE

(ASANA BANAD.)

STEWART'S PALACE Oyster AND Chop House 132 Third Ave. Near 14th St.

AN ENTIRE FLOOR RESERVED For Ladies.

Everything First-Class Unsurpassed accommodations for THEATRE PARTIES

McCANN'S

$1.90 AND $2.90

DERBY HATS.

[STYLES ALWAYS CORRECT.]

Are the very best value ever offered for the money

218 BOWERY,

Near Prince Street.

A writer in a journal of science advises those who wish a pure flesh and strength to follow this prescription: Upon rising open the skin by a warm bath, after which rub dry with care, brush it with a heated zoom, then rub in thoroughly all over the body any pure oil, preferably cod liver oil, letting the stomach rest while the skin performs the work of assimilation.

FACIAL BLEMISHES

JOHN H. WOODBURY, DERMATOLOGIST, 210 West 42d St., New York City, N. Y. Use Woodbury's Facial Soap. By Mail, 75 cts.

Chew Virgin Leaf Tobacco.

WILLIS'S FURNITURE and CARPET WAREHOUSE, 8 and 10 Fourth Ave.
Special Accommodations Given on Application. | EVERYTHING FOR HOUSEKEEPING. Opposite Cooper Institute.

Kuyler's
BONBONS, CHOCOLATES,
NOVELTIES IN FANCY BASKETS AND BONBONNIERES,
863 BROADWAY, NEW YORK.
TRY OUR
VANILLA CHOCOLATE
FOR EATING AND DRINKING.
PURE!! HEALTHFUL!!!
Sold by Grocers Everywhere!

RED LETTER EXTRACTS.
SIMPLY PERFECTION.
FOR THE HANDKERCHIEF AND TOILET WATERS.
ASK FOR THEM AT ANY POPULAR STORE.

THE Wine OF Wines
DINEX SEC
Pronounced by Connoisseurs THE FINEST WINE IMPORTED
Thompson, Culbert & Co., Agents,
39 BROADWAY, NEW YORK

ASK YOUR GROCER FOR Fleischmann's
VIENNA & HOME MADE BREAD
NONE GENUINE WITHOUT OUR LABEL.

HENRY SCHULTZ,
"THE HOLBORN,"
CAFE and RESTAURANT
No. 43 West 24th Street.
PRIVATE DINING ROOMS

In England crackers are called biscuits and biscuits rolls. Syrup is treacle; a pie is a tart; a pitcher a jug, and a bureau a chest of drawers. A dry goods store is a haberdasher's; a drug store is a chemist's; a vegetable store is a green grocer's. Raw meat is always undone, and shoes of checkbooks are counterfoils.

Says a contemporary: "A superfluous subscriber who found a spider in his paper, wants to know if it is considered a bad omen. Nothing of the kind. The spider was merely looking over the column of the paper to see who was not advertising, so that it could save its web across his shop door and be free from disturbance.

MME. WARREN'S DRESS FORM CORSET
LONG WAISTED,
LONG HIGH BUST,
UNBREAKABLE HIP.
THE ONLY CORSET MADE OVER WHICH A DRESS CAN BE FITTED TO PERFECTION
FOR SALE EVERYWHERE
LEWIS SCHIELE & CO.
SOLE MANUFACTURERS NEW YORK
CORSETS, CORSET WAISTS & SKIRTS

PROGRAMME

FOR WEEK OF MAY 6th, 1889

OVERTURE.....PROF. A. A. LETURIS and Orchestra

("ASANA BANAD.")

THE ROONEY COMEDY CO.

—IN—

PAT'S NEW WARDROBE

CAST.

PAT O'HOOLIHAN, the original..... **PAT ROONEY**
LIONEL EUSTACH.....JAMES VINCENT
MR. PARAGON.....W. H. HATTER
MR COLLARD.....HARRY ERNEST
CRULLERS.....W. S. LAIRD
MR. WILD.....W. WENTWORTH
TEDDY.....J. PIERI
GEORGE.....R. J. GRAHAM
MRS. PARAGON.....JOSIE ROONEY
MRS. CROCKER.....Miss EMMA HOWARD
CHRISTOPHER, the original..... **KATIE ROONEY**

SYNOPSIS.

ACT I—Scene 2—Gavotte from "Ermine"—Mr. and Mrs. PARAGON, CHRISOPHER and CRULLERS. Scene 3—"Naughty Girl" (by permission of Julia Wilson), sung by KATIE ROONEY.

ACT II—"The Yodle," sung by KATIE ROONEY. Song, "Hear them Bells," CRULLERS. Grand Medley Chorus of Popular Airs, sung by QUARTETTE and FULL COMPANY.

ACT III—Song, "Quiet Little Home," W. H. HATTER.

PAT ROONEY'S

New Original Songs and Dances, including "Hello! Maginnis," and "Waltz Song."

To be followed by

KATIE ROONEY

With Original Song, "Nobody Knows," and Imitations of her Father.

QUAKER CITY QUARTETTE

LAIRD, ERNEST, PIERI and GRAHAM,

In their Masterpieces of Vocalizations, Imitations, Warbles, Echoes and Refrains; also introducing Flute and Guitar Serenade and Ocarino Solo, "The Blue Bells of Scotland," with Variations.

Concluding with an original aesthetic sketch,

FLIRTATION

PAT ROONEY and KATIE ROONEY, and the full strength of the Comedy Company.

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular.
AND PREFERRED BY THE LEADING ARTISTS.
149 TO 155 EAST FOURTEENTH STREET, NEW YORK

D. SHEA Cor. Broom and Crosby Sts.
Is the only genuine dealer in leading American and English tailors' remnants at half price. Dress suits to measure hire. Established in 1867.

Mr. Fahr, of Messrs. Sohmer & Co., informed our representative that the demand for the "Sohmer" Pianos is in an extraordinary one, and that many of our best musicians are now purchasing them for their own use.

MUSICAL BELLS A SPECIALTY.

PULCHRA
PULCHRA AMERICANA.
THE STANDARD
HEALING! SOOTHING! SOFTENING!
Deliciously Perfumed! No other Face Paint!
FACE POWDER
Sold by Druggists. White, Pink, Brunette, Primrose, and Solar, per box.
HELMER & LIETZ, M'f'rs, 125 4th Ave., New York.

For perfect shape, material, finish and durability, Mode is a large variety of styles and qualities to suit all forms. Lewis Schiele & Co., Sole Manufacturers, 809 Broadway New York.

FOR GRACE, HEALTH AND EASE WEAR THE
A LOVELY FORM ASSURED. BEWARE OF IMITATIONS.
FAMOUS R-F CORSETS
NORTH BRIDGE
$5.00
MONEY REFUNDED IF NOT SATISFACTORY.
MAILED FREE ON RECEIPT OF PRICE.
RICHARD FREUD & CO., SOLE MANUFACTURERS, 857 BROADWAY, COR. 18 ST. NEW YORK.

Professional base ball players are never without "Adams' Tutti Frutti."

All Communications in reference to advertising space, should be addressed to

LEO von RAVEN, Publisher No. 25 Beekman Street, New York.

A. BLOOM,
101 East 14th St.,
Corner Union Square,
ARTISTIC TAILOR
Steam Cleaning and Dyeing.
Altering and Repairing. Pressing for Ladies and Gents
101 EAST 14th ST., Cor. Union Square

SOL. HEYMAN & CO.
993 and 995 THIRD AVE.
Bet. 59th & 60th Sts.

We are prepared this season to show a fine assortment of

Furniture & Carpets

for the complete furnishing of Private Houses, Flats or Apartments. Our stock is the Largest in the City, and we invite an inspection of same; we know that the goods will meet all requirements and the prices are 25 per cent. lower than any other house in the business.

SPECIAL CREDITS.

DR. B. H. DUPIGNAC
FRENCH DENTIST,
Successor to PRETERRE BROTHERS,
159 BOWERY (East Side),
5th House above Broome St. NEW YORK.

The Baltimore Herald says chewing gum has proved a preventative of sea sickness, presumably." Adam! Tutti Frutti."

YOU CAN SAVE MONEY.

By Purchasing your Pianos from the Manufacturer direct
NEW ENGLAND PIANO CO.
THE LARGEST FACTORIES IN THE WORLD
WAREROOMS:
98 5th Ave., cor. 15th St., New York
—AND—
157 Tremont Street, Boston.
Easy Payments and Rented.

ASK YOUR GROCER FOR
M. D. STEVEN'S
IMPEROYAL
WHEAT, BUCKWHEAT & GRIDDLE CAKE
FLOUR
Vacuum Cooked Cereals.
BEST IN MARKET
NEW YORK MERCANTILE EXCHANGE.

Monday, May 20,

MR. JOS. PALMER

IN THE

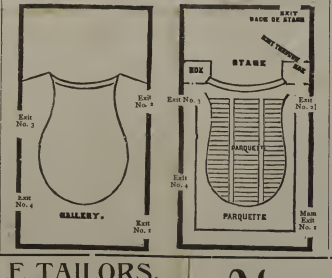
WIDOW BEDOTT

A New England Comedy.

DIAGRAM OF EXITS.

GROUND FLOOR—Main Exit to 14th Street via Main Hall. Exit No. 2, via Side Hall to Main Hall. Exit No. 3, via Iron Stairway to 14th St. Exit through box via Rear Hall to 14th St.

BALCONY—No. 1, Main Exit via Main Entrance. No. 2, via Grand Stairway of Tammany Hall. Nos. 3 and 4, via Iron Stairway to Nelson Hall and 14th St.



Simpson's
HOME-MADE CANDIES,
54 WEST 23d ST., NEW YORK

MAGICAL TRICKS.

Only place of Tricks and Juggler Goods, which are sold in perfection and same Taught Free. Magical Pack of Cards, 75c. 72 Tricks can be performed with the pack.
OTTO MAURER, 321 Bowery.
Send for 200-page Illustrated Catalogue, Price, 15c. Engagements for Entertainments.
SUPPLIES THE PROFESSION.

THE
Troy City LAUNDRY,
9 Clinton Place,
TRADE MARK.
Telephone 1124 Spring.
Branch Office, 142S BROADWAY
Telephone 1093 39th St.
COLLARS and CUFFS, 1½ cts. each.
Goods Called for and Delivered.
SEND FOR PRICE LIST.
TAKE NOTICE that this is the ONLY TROY LAUNDRY. Take no package of Goods unless it bears our Trade Mark. We guarantee the best.
GATES H. BARNARD, Proprietor.

THE 6 LITTLE TAILORS.

JACOBS BROTHERS.
229 BROADWAY, opposite Post Office,
1255 BROADWAY, corner 31st Street and
BOWERY Corner BROOME STREET.
Spring Suits to Order $15 and upwards. CALL AND SEE THE BOYS.

Young's Hats
601 BROADWAY, nr. Houston St., N. Y.
DERBYS, $2.50, $3.00, $3.50. SILK HATS, $5.00, $6.00.
SILK HATS CAN BE IRONED FREE OF CHARGE.

Boston, Philadelphia, Chicago, San Francisco, Baltimore, St. Louis, and the Principal Cities of the United States and Canada.

C. RECHT, LARGEST ASSORTMENT OF GUNS, REVOLVERS & FISHING TACKLE.
Sporting Goods. Depot for Theatrical Stage Hardware.
No. 183 BOWERY.

Suits to Order from $20.00.

All the Latest Styles for this Season.

Samples and measurement application.

rules for self-mailed on ap-

Nicoll the Tailor

Bowery, 145 & 147. B'way, 771. NEW YORK.

LIGHT AND AIRY.

At Cheyenne.

Young Lochinvar came in from the west
With fringe on his trousers and fur on his vest;
The width of his hat brim could nowhere be beat—
His number ten brogans were check full of feet;
His girdle was horreat with pistols and things,
And he flourished a handful of aces on kings.

The fair Mariana sat watching a star,
When who should turn up but the young Lochinvar!

Her pulchritude gave him a pectoral glow,
And he reined up his horse with stentorian "whoa."

Then turned on the maiden a rapturous gria,
And modestly asked if he mightn't step in.

With presence of mind that was marvelous quite,
The fair Mariana replied that he might;
So in through the portal strode young Lochinvar.

Pre-empted the claim and cleaned out the bar;
Though the justice allowed he was't wholly to blame,
He taxed him ten dollars and costs just the same.
—*Chicago News.*

Wasted Politeness.

Polite Man (on suburban train, rising and calling out after two young women who are going down the aisle)—Here is a seat, ladies.

(Young women walk on and pay no heed to the invitation.)

Polite Man (louder)—Ladies, you will find a seat back here.

(Young ladies still ignoring the proffered courtesy.)

Polite Man (growing red)—Of course, ladies, you can stand up if you prefer, but int the top of his voice) you can get a seat if you come back.

(Polite man sees young women accept a seat at farther end of car, and proceed to converse with each other in deaf and dumb alphabet, whereupon he goes into forward car to cool off.)—Chicago Tribune.

The Farmer, the Tramp and the Dog.

Tramp (to farmer, digging in the garden)—Hayseed, can't you give me a little something to eat?

Farmer—Naw. I ain't got nuthin' fur ye; there ain't a thing in the house fur ye.

Tramp—All right, so let it be. That's a fine dog you got there.

The farmer, dropping his shovel and coming over by the fence, said: "Friend, are ye a jedge o' fine dogs?"

Tramp—**What I don't know about dogs wouldn't make a** hark. That dog, sir, never cost less than a hundred.

Farmer (shouting to wife)—Jane, git up suthin' nice to eat an' bring it out here!—The Epoch.

LEO von RAVEN,

PRINTER AND PUBLISHER,

No. 25 BEEKMAN STREET, NEW YORK.

NEW YORK PROGRAMMES:

CASINO PROGRAMME,
AMBERG THEATER,
STAR THEATRE,
HARRIGAN'S PARK THEATRE,
WINDSOR THEATRE,
PROCTOR'S 23D ST. THEATRE,
TONY PASTOR'S THEATRE,
KOSTER & BIAL'S,
ALAMO'S WINTER GARDE.,
ATLANTIC GARDEN,
ATALANTA CASINO,

BAHN FREI! A German Weekly.

BROOKLYN PROGRAMMES:

PROCTOR'S BROOKLYN THEATRE,
PROCTOR'S CRITERION THEATRE.
ZIPP'S CASINO,

DAUGHTERS OF EVE.

Mrs. Harrison is now president of the Merrill Literary society of Indianapolis.

Mr. Labouchere says that Queen Victoria saves more than $5,500 per annum from the civil list alone.

A young woman at Ostend, Belgium, is said to take a sea bath every day in the year, remaining in the water about fifteen minutes.

The empress of Japan, who is soon coming to the United States, will have in her suite two manicures, a dentist, fourteen doctors, ten fan bearers and a vast number of female attendants.

Mrs. Frank Leslie reaches her desk at 8 o'clock in the morning, and usually remains at it until nearly 6. She told a Chicago reporter the other day that her average amount of sleep was not more than five hours out of the twenty-four.

The newest gowns ordered by Mrs. John A. Mackay from the Paris modistes are of surpassing magnificence. One, according to a Philadelphia paper, is of old rose satin, covered with costly white lace and studded with several thousand dollars' worth of gems.

More than 37,000 people in five days were admitted to view Mrs. Joseph Chamberlain's wedding presents. The Puritan maiden seems to have yielded to British curiosity, or perhaps she had learned to understand ways of propitiating the British voter. That her portraits are on view in the Birmingham shop windows is another evidence of her acceptance of political customs.

We have the very best evidence that FUCHSA AMERICANA is one of the most perfect Cosmetics now in the market. Ladies please give it a trial and you will never again use anything else.

An Honest Tailor.

Twenty years ago a man commenced business in Grand street, New York, as a dealer in Misfit clothes—that is, suits that had been made by fashionable tailors and refused on account of some defect in make, shape or style. To represent a great variety of clothing which they had in his guiding rule, we will let himself as for his employers. Persistently following this rule has led to a big success. D. Shea (the tailor in question) still does business at the old corner (Broadway and Crosby streets), but as a consequence of strict integrity, his business is fully trebled what it was. He has just made a bona fide reduction of 20 per cent. on his present stock.—*Morning Journal*, Dec 16, 1888.

An industrial journal gives the following valuable information: A one inch shaft running one hundred revolutions per minute will transmit one horse power; a one inch shaft will stand the force of fifty pounds at the end of a crank one foot long. A one inch belt running eight hundred feet per minute will transmit one horse-power. A one-inch wrought iron rod will support seven thousand pounds, and a two inch rod four times as much.

There is no property of steel that is not common to cast iron; as for instance, the hardening of steel and the chilling of cast iron, and soldering either by heat, and from the mildest steel, containing only traces of carbon, to the highest cast iron, we have only one substance, iron, containing various quantities of alloys or substances in solution, and the properties which we observe vary only in degree, due to the quantity of alloy that is present.

QUICK SHINE.

QUICK ORIGINAL CHALLENGE SHINE

Never Cracks the Leather.

NEVER CRA'KS THE LEATHER

Authors and thinkers appreciate the virtues in "Adams' Pepsin Tutti Frutti."

J. T. CONDERY, Publisher,
21 Barclay Street.

14th ST. THEATRE

Press M. J. ROONEY
Broadway and 14th Street, N. Y.

FOR THE WEEK ENDING MAY 7, 1887.

$15 KING'S FOLDING BEDS
216 West 36th Street,
$1.00 buys no better bed. Guaranteed 20 years

Fine Shoes
FOR DRESS, WALKING, BOATING, &c.
Cantrell
25 W. Twenty-third St.
Bet. 5th and 6th Ave.

GALL & LEMBKE,
C. LEMBKE, Surviving Partner,
Manufacturing & Importing
OPTICIANS,
21 Union Square,
Between 14th and 15th Streets
Opera Lorgnettes,
graceful, stylish and
artistically carved in
tortoise shell and
gold.
Our EYE-GLASSES
and SPECTACLES are
well known for optical
accuracy and superi-
ority.
Dentists' Prescriptions executed with absolute perfection.

D. G. YUENGLING JR'S.
CHAMPAGNE ALE,
LAGER BEER & PORTER.
ABSOLUTELY PURE.
Bottled at the Brewery expressly for Family
use for the city by
A. LIEBLER & CO.,
402 & 404 West 126th Street, New York.

In Sydney, an island of the South Pacific, they keep girls shut up until they are married. After marriage it is found impossible to keep them shut up. So the husband has to shut up.

Life is prolonged by healthful habits. Adams Tutti Frutti Chewing Gum is healthful. Sold in tin foil, five cents.

An Upright Piano is the most difficult to make; the new HARDMAN is faultless as it is the only Upright having the HARP STOP attachment and Metal Key-Bottom, and is sold at fair prices, also on easy terms. Warerooms: 149 Fifth Avenue.

The St. Denis Hotel Restaurant is kept open to 12 midnight especially for the accommodation of Theatre Parties. It is only a few minutes' walk from this theatre, being corner 11th Street and Broadway

THOMSON'S
Improved Patent
GLOVE-FITTING
CORSETS.
NEVER HAVE BEEN EQUAL TO PRESENT MAKE. MORE POPULAR THAN EVER.
A PERFECT FIT GUARANTEED.
THREE LENGTHS. TWELVE GRADES. HIGHEST AWARDS GRANTED.
THE BEST GOODS AND CHEAPEST FOR QUALITY.
FOR SALE EVERYWHERE.
Thomson, Langdon & Co., N. Y.,
SOLE MANUFACTURERS.

SOZODONT
SMILES ARE BECOMING WHEN THE LIPS DISPLAY PRETTY TEETH
The shells of the ocean yield no pearl that can exceed in beauty teeth whitened and cleansed with that incomparable Deutrifice, Fragrant
SOZODONT,
Which hardens and invigorates the GUMS, purifies and perfumes the BREATH, beautifies and preserves the TEETH, from youth to old age.
By those who have used it, it is regarded as an indispensable adjunct of the toilet. It thoroughly removes tartar from the teeth, without injuring the enamel.
ONE BOTTLE OF SOZODONT WILL LAST SIX MONTHS.
It is an exceedingly economical and inexpensive dentifrice. Purchasers are requested to note the size of the bottle, and particularly to remember that, unlike tooth powders and tooth pastes, there is no waste. Each bottle has a sprinkler top, so that any number of persons may use the same bottle.
SOZODONT is a shining mark for the unscrupulous who seek to trade upon its established reputation, by representing valueless compounds as superior to or similar to it, but which are positively injurious to the teeth. Sozodont, on the contrary, beautifies and preserves them. Nothing resembles it in its properties or composition, or is comparable to it but itself. Therefore, do not allow yourself to be persuaded that another article offered as a substitute will produce the same effects, or is as pure as Sozodont.

It pays to Advertise
Good Articles
Black Diamond
N. Y. Educational Book Slate Co.
Nos. 22 & 24 Fulton St.
NEW YORK.
General Sales Department.
Make all slates With Ash, Oak and Black Walnut Frames.

TRAIN UP A CHILD
To wear the perfect-fitting
GOOD SENSE CORDED
Corset Waist
and when she becomes
A Beautiful Woman
enjoying good health, she will then be sure to wear them.
FITS all AGES—Infant to Adults
Every one recommends them.
For Sale by Leading Retailers.
If Corset is stamped "GOOD SENSE." Take no other.
FOR SALE AT ALL
LEADING RETAIL STORES.

FURNITURE, PIANOS & REMOVED BY EXPERIENCED CARMEN.
BROADWAY STORAGE WAREHOUSE
OFFICE 1354 BROADWAY
Cor. 36th St. NEW YORK
VAN SAME TRUCKS
TO HIRE FOR MOVING PURPOSES

HER MAJESTY'S
CORSET
IS THE BEST,
BECAUSE
1st, IT IS THE ONLY CORSET EVER made that reduces the size and increases the length of the waist of Fleshy Ladies without tight lacing.
2d, IT IS THE BEST SPINAL SUPporter ever made, and it supports equally as well the abdomen and all other parts of the body.
3d, IT IS PROOF AGAINST PERspiration and moisture, and will neither corrode nor soil the underwear, stretch or break at the waist —the bones never move or come out in wear.
4th, IT NEVER CHANGES ITS FORM, always resuming its original shape; it is invaluable to young ladies, because it removes and prevents stooping and round shoulders.
We have all the styles and sizes of these valuable corsets.
SIMPSON, CRAWFORD & SIMPSON,
J. DANIEL & SON, LeBOUTILLIER BROS.
H. C. F. KOCH & CO. BLOOMINGDALE BR'S
LORD & TAYLOR, E. RIDLEY & SON.
W. T. ALLEN.

Better than Whalebone or Horn

With sliding Watch-springs, which can be removed to please the comfort of the wearer. Guaranteed NEVER to break. Price, $1.25.
For Sale by Leading Retailers,
or mailed free to any address on receipt of price.
Patented Feb. 8, 1887.
Mayer, Strouse & Co., 412 Broadway, Manuf'rs

CHEW ADAMS' TUTTI FRUTTI CHEWING GUM
BEFORE AND AFTER EATING.

HUTTLER'S BONBONS AND CHOCOLATES make a very acceptable and appreciated presents. They are widely noted for their purity of material and deliciousness of flavor. Stores at 863 Broadway, bet. 17th and 18th Sts., and at 150 Broadway, cor. Liberty St.

Chanut

Paris Gloves.

The best in the world. The cheapest of all, as the trial of a single pair will prove. Price-List and Color Card sent on application. Gloves made to order in two hours.

J. M. CHANUT & CIE,
PARIS: 107 Avenue d'Orle-ans.
NEW YORK OFF., 5th Ave and W. 14th St.
BOSTON: Temple Pl.
BALTIMORE: 16 N. Charles St.

THE CELEBRATED

P. D. CORSETS.

Pronounced by the leading modistes, the profession and the public in general to be THE BEST FITTING FRENCH CORSETS. Received THE HIGHEST AWARDS at all International Exhibitions. BEWARE OF WORTHLESS ADVERTISED IMITATIONS.

☞ Each pair of Corsets stamped P.D. ON INSIDE BAND AND ON FROST STEELS.

For sale in all leading retail establishments in Paris, Lon'on, Vienna, Brussilles, Berlin, S. Petersburg, and all other leading European cities, as well as by all *Leading Retailers throughout the U.S.*

At the largest warerooms of SOHMER & CO., Piano Manufacturers, intending customers are sure to find what they are looking for, as the SOHMER PIANO is a model in tone and finish, and prices are very reasonable, considering the superior quality.

A GENTLEMAN

Recently bought a pound of the delicious Chocolate Creams made and sold at the DAIRY KITCHEN, Nos. 44 and 46 East 14th Street; handing the handsome lady attendant 80 cents, she gave him 25 cents change. When outside, he said a lady friend in got them for half-price, so he did; but the joke is, everybody gets them for half price too.

Ladies and Gentlemen's garments dyed and cleaned while. *Lewando's French Dyeing and Cleaning Establishment*, 1,338 Broadway, cor. 38th Avenue—731 6th Avenue, near 42d St. 216 6th Avenue, near Washington Square. Goods called for and delivered free.

CARNRICK'S SOLUBLE FOOD

FOR INFANTS AND CHILDREN.

For Mothers, Invalids, Dyspeptics and Aged People.

THE ONLY FOOD that digests with ease, and is assimilated by the most delicate stomach.

THE ONLY FOOD that thoroughly nourishes the whole system in all conditions of health.

THE ONLY FOOD that remains fresh, keeping all seasons, in any climate and any temperature.

IF TAKEN BY MOTHERS during pregnancy, the future health of each child be favoured and the pain of its birth greatly lessened.

☞ THE CHILD IS RESTLESS, change partially from nursing to SOLUBLE FOOD.

DR. STUTZER, Food Analyst for Rheinish Prussia, says: "CARNRICK'S SOLUBLE FOOD is the best of all the Foods I have ever examined."

"OUR BABY'S FIRST AND SECOND TEETH." by Parker Holmes, M.D., a valuable book of instructions for bringing up the little ones. Sent free by

REED & CARNRICK, N. Y.

E. A. MORRISON,
893 BROADWAY.

For this Spring we are ready to show new designs in Children's Gingham Dresses and Cloaks; also, a very complete assortment of fine BABY WEAR, Trimmed Baskets, Bassinettes, and Swinging Cribs.

14TH STREET THEATRE.

MR. J. W. ROSENQUEST.....SOLE MANAGER.

SEVENTEENTH WEEK OF

THE OLD HOMESTEAD,

A continuation of JOSHUA WHITCOMB by DENMAN THOMPSON and GEO. W. RYER.

ACT I.—Homestead Farm of the Whitcombs at Swanzey, N. H.

JOSHUA WHITCOMB.....DENMAN THOMPSON
Cy Prime.....George A. Beane
Happy Jack.....Walter Gale
Eb. Ganzey.....J. L. Morgan
Frank Hopkins.....Alfred T. Swartz
John Freeman.....Frank Thompson
Aunt Matilda Whitcomb.....Mrs. Louisa Morse
Rickety Hopkins.....Miss Annie Thompson
Miss Annie Hopkins.....Miss Virginia Marlow
Miss Nellie Freeman.....Miss Lillian Stone
Maggie O'Flaherty.....Miss Minnie Lackstone

ACT II.—Parlors in the Hopkins' mansion, New York City.

JOSHUA WHITCOMB.....DENMAN THOMPSON
Henry Hopkins.....Walter Lennox, Sr
Judge Patterson.....Gus Kammerlee
Frank Hopkins.....Alfred T. Swartz
George Hopkins.....Albert Barnes
Francois Fogarty.....Frank Mara
Mrs. Henry Hopkins.....Miss Venie Thompson
Miss Annie Hopkins.....Miss Virginia Marlow
Miss Nellie Patterson.....Miss Lenore Willard

ACT III.—Grace Church at night (B'way n. 10th St., N. Y. City.)

JOSHUA WHITCOMB.....DENMAN THOMPSON
Henry Hopkins.....Walter Lennox, Sr
Jack Hazzard.....Walter Gale
Reuben Whitcomb.....T. D. Frawley
Hoboken Terror.....J. L. Morgan
One of the Finest.....Tom Law
U. S. Letter Carrier.....Charles R. Farrar

ACT IV.—Kitchen in the Old Homestead.

JOSHUA WHITCOMB.....DENMAN THOMPSON
Cy Prime.....George A. Beane
Seth Perkins.....Walter Lennox, Sr
Jack Hazzard.....Walter Gale
Reuben Whitcomb.....T. D. Frawley
Eb. Ganzey.....J. L. Morgan
Len. Holbrook.....C. M. Richardson
Pat Clancy.....Frank Mara
Aunt Matilda.....Mrs. Louisa Morse
Mrs. Murdock.....Mrs. Owen Marlow
Rickety Ann.....Miss Annie Thompson

ROOSEVELT Church Organ, with Electric Attachments.

Programme continued on third page.

THE CELEBRATED

PIANOS are at Present the most popular **SOHMER** **PIANOS** & preferred by the Leading Artists

Nos. 115 to 149 East Fourteenth Street, New York

F. HOFFMANN'S RISIDO
FIVE CENT CIGARS

Has bounded to to immediate popularity because every one considers it a **10 cent Cigar for 5 cents.**
RAY CIGAR CO., 101 Water St.

Gold Medal Java Coffee and Dragon Chop Formosa Teas sold only by M. H. MOSES & CO., 77, 79 and 81 Vesey Street. Harlem Branch, 206 East 126th Street. Mail orders receive prompt attention. Goods delivered free to any part of the city and Harlem.

TAYLOR'S RESTAURANT
St. Denis Hotel,
BROADWAY AND 11TH ST.

The popular resort for Shopping and Luncheon Parties.

Open until 12 o'clock for the convenience of those attending the theatres.

WILLIAM TAYLOR,
Proprietor.

JOUVIN GLOVES.

The Only Glove with Gusset between each Finger.

FITTED At Counter. GANTS JOUVIN MEDAILLE D'OR BREVET D'INVENTION 1834 Short Fingers a Specialty.

We are Sole Agents for New York for these celebrated Gloves. Other gloves sold under the name of Jouvin are imitations.

SIMPSON, CRAWFORD & SIMPSON,
6th Ave. and 19th Street.

A REMARKABLE PLACE.

That the DAIRY KITCHEN, Nos. 44 and 46 East 14th Street (Union Square), has become celebrated for the superior quality of its viands, finds with pure Fruit Juices Chocolates, Bonbons and delicious Candies, which are all made on the premises, is attested by an average of over 7,000 delighted patrons a day. The magnificent Dining Room, said to be the largest in the world, with its elegant appointments, spacious Parlors, Reading and Toilet Rooms, delightful music and extremely moderate prices, are certainly irresistible. A visit to this immense establishment, consisting of seven separate floors, is with out doubt one of the greatest sights in New York City. The place is open every day in the year from 6 to 1 A. M. and is a favorite resort for Lunch after the Theatre

BETHESDA
NATURAL MINERAL WATER.

Acknowledged as highly curative in affections of the Kidneys, Bladder, Liver, Stomach, and Diseases namely:—Diabetes, Gravel, Gout, Rheumatism and Dyspepsia.

The Water is consolidary pleasant to drink.

P. BECKERT & CO., N.Y. Sole Ag'ts.

No. 11 BARCLAY ST.

Knickerbocker STORAGE COMPANY,
LIMITED.
Nos. 421, 423, 425, 427, 429 and 431
EAST 21ST STREET,
AND
Nos. 420, 422, 424, 426 and 428
EAST 25TH STREET, NEW YORK CITY.

Office, 305 FIFTH AVENUE.
STORAGE FOR FURNITURE,
WORKS OF ART, CARRIAGES,
AND CHOICE MERCHANDISE.

FIREPROOF ROOMS.
CHEAPEST STORAGE IN THE CITY.

Printer's Devil... "Gimme a ten-cent let-er-tip stamp."

Post Office Clerk—"A wot?"

P. D.—"A ten-cent let-er-tip, go-es-yon-pkage, put-er-through stamp—a regular git-up-an-custer. Didn't you never want to send a letter quick?" and *P. D.* inadvertently displayed a delicate white envelope.

P. O. C.—"Oh, you want a *fast* stamp, do you?"

P. D.—It 'll be fast wen I git on 'ere wunst."

A "palindrome" is a sentence that reads the same forward and backward. One of the best we have seen is that which the Lowell *Courier* claims to have originated: "No, it is opposition."

An Illinois paper says, "Four of the prettiest girls of Caledonia, Mich., were caught stealing watermelons by moonlight." There is nothing that a pretty woman isn't up to. You never hear of a homely woman eloping with a coachman.

The popular restaurant of the Hotel Hungaria, 4 Union Square, is now open after extensive alterations.
Cafe and billiard room.
Table d'hote and a la carte.
Meals at reasonable prices.

TRADE
FAIR AND SQUARE
MARK.

This Label is on the Best Ribbon Made.

DUPLEX CORSETS. (Adjustable over Hips. Prevents Wrinkling over Hips. Has Double Seams, will not Rip. Has Double Bones and Double Steels.

PRICE, $2.00 TO $10.00 PER PAIR.

EVERY CORSET GUARANTEED OR MONEY REFUNDED.

MANUFACTURED ONLY BY THIS
BORTREE MANUFACTURING CO.,
JACKSON, MICH.
For Sale by all Leading Retailers

DYSPEPSIA DR. HERRA'S Wonderful Cure for Dyspepsia, Indigestion, and Constipation. A Speedy and Positive Cure Guaranteed. The most marvelous remedy in the market. Sent post-paid on receipt of price, $1.00, by J. K. COOK & CO., 7 Barclay St.

DURLAND'S RIDING ACADEMY.
LARGEST RING IN THE WORLD.
Grand Circle, Central Park West, New York.
FREDCK THUMBLER, Leading Riding Master. HENRY A. STORRIER, Manager.
Telephone Call, "932, 59th St."

SICK HEADACHE

Is a very distressing disease, often inherited. Sometimes runs in INSANITY, PARALYSIS or BRAIN SOFTENING. It is a nervous disease per se and can be cured by using regularly

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DR. BUCKLAND'S
SCOTCH OATS ESSENCE

Sleeplessness,	Nervous Dyspepsia,
Paralysis,	Locomotor Ataxia,
Opium Habit,	Headache,
Drunkenness,	Ovarian Neuralgia,
Neuralgia,	Nervous Exhaustion,
Sick Headache,	Epilepsy,
Sciatica,	St. Vitus's Dance, &c.

This is to certify that PAYNY MEDICINE Co. has taken the formula of Chemist. It is a Nerve and Brain Food Tonic, and is the best Natural Tonic and Restorative known. Illustrated Treatise on Nervous Diseases, Exhaustion, Opium Habit, &c., sent FREE to any address. 68 E. 9th St., N. Y.

Piper Heidsieck, Sec.

LONG FAMOUS. STILL UNRIVALLED.

INTENSELY DRY.

HARDMAN

32,000 **PIANOS** IN USE

See Latest Patents, Metel Key Frame Support and Harp Stop.

HARDMAN, PECK & CO., Mfrs., Warerooms, 146 Fifth Ave., N. Y.

THE ORCHESTRA WILL PERFORM THE FOLLOWING SELECTIONS:

Overture,	"Stradella,"	Flotow
Selection,	"La Belle Helene,"	Offenbach
Descriptive Piece,	"The Mill in the Forest,"	Eilenberg
Fantasia	"Scotch Melodies,"	Catlin
Mr. WM. LLOYD BOWRON,		DIRECTOR

PRODUCED UNDER THE PERSONAL SUPERVISION OF
J. W. ROSENQUEST.....MANAGER

Master Machinist.....EDWARD S. PECK
Properties.....JOS. D. WRAY
Gas Effects.....RICHARD FRANCIS

BUSINESS DEPARTMENT FOR MR. THOMPSON.
Business Manager.....B. A. McFARLAND
Treasurer.....J. VANDUSEN | Properties.....R. J. VANDUSEN
Stage Manager.....J. L. MORGAN | Stage Machinist.....TOM WALKER

Furniture from the NEW YORK FURNITURE CO., No. 126 West 14th St. Bronze, Bric-a-Brac, etc. from JAMES GRAHAM No. 19 East 14th St, Brass Furniture from the N. Y. BRASS FURNITURE CO., No. 39 Un. Sq.

SCENERY FOR THIS PRODUCTION, PAINTED BY
HAWLEY AND EMENS.

Matinees Wednesday and Saturday at 2 o'clock.

SPECIAL NOTICE—MAY 2d, 1887.
Mr. Rosenquest regrets to announce the
LAST FIVE WEEKS
—OF—
DENMAN THOMPSON
—AND—
THE OLD HOMESTEAD,
Mr. Thompson having positively decided to close his season and go to his Country Home at Swanzey, N. H., for a needed rest on
JUNE 4th, 1887.

SEATS MAY NOW BE SECURED
THREE WEEKS IN ADVANCE.
Weber Piano used in this Theatre.

68th Ave., cor. 14th St. New York. **P. J. MACKEON,** 68th Ave., cor. 14th St. New York.

Shirts, Collars, Scarfs, Gloves.

MY FOUR BIG SPECIALTIES.

Of which I have a Full and Complete Stock for Spring of 1887. The Best Qualities at Popular Prices.

CELEBRATED
LA BELLE PERSEPHONE

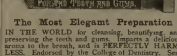
PARIS MADE

CORSETS

PRODUCE AN ELEGANT FORM.

Warranted better than any similar French Sewed Corset in the market.
Sole Importers
Wormser, Fellheimer & Co.

MISS FLORENCE WHEELRIGHT has opened spacious and elegant
DRESS MAKING PARLORS
—AT—
"THE WINCHESTER,"
1244 BROADWAY.
She produces the best STYLES, perfect FIT, and ARTISTIC DRAPING at unusually moderate prices.
Stage, Evening and Wedding COSTUMES a SPECIALTY.

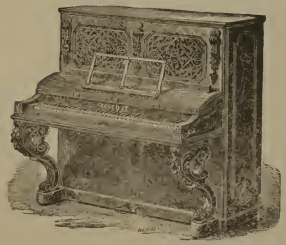


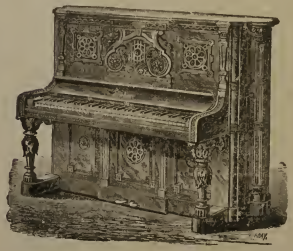
The Most Elegant Preparation IN THE WORLD for cleansing, beautifying and preserving the teeth and gums. Produces a delicious aroma to the breath. PERFECTLY HARMLESS. Endorsed by the College of Dentistry. Sent post-paid on receipt of price, **25 cents**, by
J. K. COOK & CO., 7 Barclay Street.

THE GREAT AMERICAN
—STEAM—
Carpet Cleaning
WORKS,
WM. H. BOWDEN, Prop'r
155 WEST 29th STREET,
Between 6th and 7th Aves.

WEBER

UPRIGHT, GRAND AND SQUARE PIANOS.





THE WEBER PIANO is constructed from the musician's standpoint, as well as that of the mechanic; hence these instruments are distinguished from all others by that pure and sympathetic quality of tone that contains the greatest musical possibilities; that consumation of mechanical excellence that admits of the most delicate and impressive effects, while insuring the durability of the instrument, and that uniform superiority that enhances the pleasure of both performer and listener. Constructed from the very best materials and employing only the most skillful workmanship, these instruments combine the highest achievements in the art of piano making, and are comprehensively the best now made, and because of their great durability, power and sweetness of tone, they are the choice of the leading artists and the favorites of the concert room.

THE WEBER WAREROOMS,

Fifth Avenue and West Sixteenth Street,

New York City.

WEBER

Grand, Square, and Upright

PIANOS

World renowned for their sympathetic purity of tone, great durability, and singing quality.

A fine selection of all styles always on hand.

WAREROOMS:

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BEHNING

PIANOS

Have universally received Highest Awards and Honors wherever exhibited, for greatest Purity and Evenness of Tone, Elasticity of Touch, Simplicity of Action, Solidity of Construction, Excellence of Workmanship and Elegance of Finish, and are pronounced by leading Pianists and Musical Authorities

THE BEST NOW MADE.

Warerooms, 3 West 14th St., N. Y.

STECK

PIANOS.

WAREROOMS, STECK HALL,

11 East 14th St., New York.

WOULD YOU KISS ME AGAIN?

You kissed me! my head had dropped low on your breast
With a feeling of shelter and infinite rest;
While the holy emotion my tongue dared not speak
Flushed up like a flame from my breast to my cheek;
Your arms hold me fast; oh, your arms were so bold!
Heart beat against heart in that passionate hold;
Your glances seemed drawing my soul through my eyes,
As the sun draws the mist from the seas to the skies;
And your lips clung to mine till I prayed in my bliss
That you might never unclasp from that rapturous kiss.

You kissed me! my heart, my breath and my will,
In delirious joy for the moment stood still;
Life had for me then no temptations, no charms,
No visits of pleasure—outside of your arms;
And were I this moment an angel possessed
Of the glory and grace that are given the blessed,
I would fling my white robes inexpressibly down,
I would tear from my forehead that beautiful crown
To nestle once more in that haven of rest
With your lips upon mine and my head on your breast.

You kissed me! my soul in a bliss so divine
Reeled and swooned like a foolish man drunken with wine;
And I thought 'twere delicious to die then, if death
Would come while my lips were yet moist with your breath;
'Twere delicious to die, if my heart might grow cold
While your arms wrapped me round in that passionate fold;
And these are the questions I ask day and night.
Must my life taste but one such exquisite delight?
Would you care if your breast was my shelter as then?
And if you were here would you kiss me again?

RUNKEL BROS'
VIENNA SWEET
CHOCOLATE

FOURTEENTH STREET THEATRE

Fourteenth Street, near Corner Sixth Avenue.

LESSEE ..... MR. SAM'L COLVILLE
MANAGER'S ASSISTANT ..... MR. J. W. ROSENQUEST
TREASURER ..... MR. JAMES T. MAGUIRE
STAGE MANAGER ..... MR. ALEXANDER FITZGERALD
MACHINIST ..... MR. A. D. PECK
MASTER OF PROPERTIES ..... MR. JOSEPH D. WRAY
ELECTRICIAN AND GAS ENGINEER ..... MR. RICHARD FRANCIS

Box Office open from 9 A.M. until 4 P.M., and from 6:30 P.M. to 10 P.M. and seats may be secured two weeks in advance.

SCALE OF PRICES.

Lower Boxes, $10, Upper Boxes	$8 50	Dress Circle front rows	$ 75
Orchestra Chairs	1 00	Dress Circle	50
First Balcony sofa chairs	1 00	Family Circle folding chairs	35
Gallery			25

HARRIGAN & HART

EVERY EVENING AT 8,

TUESDAY AND FRIDAY MATINEES,

WILL, for a LIMITED PERIOD ONLY,

COMMENCING APRIL 20. 1885

Appear in MR. EDWARD HARRIGAN'S most successful comedy, ENTITLED:

CORDELIA'S ASPIRATIONS.

Overture incidental to the play by

Mr. DAVE BRAHAM

INTRODUCING THE FOLLOWING GEMS:

1st, INTRODUCTION. 2d, "JUST ACROSS FROM JERSEY." 3d. "MY DAD'S DINNER PAIL." 4th, WEAR THE TROWSERS." 5th, SAM JOHNSON'S CAKE WALK." 6th, "WAITER'S CHORUS."

THE CAST:

DAN MULLIGAN	MR. EDWARD HARRIGAN
REBECCA ALLUP	MR. TONY HART
SIMPSON PRIMROSE	MR. JOHN WILD
PALESTINE PUTER	MR. JAMES FOX
PLAIXTY McFUDD	MR. HARRY FISHER
WALSHINGHAM McSWEENEY	MR. M. BRADLEY
GUSTAVUS LOCHMULLER	MR. CHARLES STURGES
RIDGEWAY	MR. EDWARD BURT
MULVEY	MR. CHAS. COFFEE
DUNBAR	MR. JOHN MURPHY
MR. BAUSER	MR. GEORGE MERRITT
CLERK	MR. G. L. STOUT
TOMMY	MASTER CHARLIE
POLICEMAN	MR. J. McCULLOUGH
CORDELIA MULLIGAN	MRS. ANNIE YEAMANS
MRS. LOCHMULLER	MISS JENNIE SATTERLEE
DIANA McFUDD	MISS SADIE MORRIS
ELLEN McFUDD	MISS ADDIE FARWELL
ROSY McFUDD	MISS EMILY YEAMANS
MRS. BROWN	MISS MARIE GORRENFLO
MRS. RIELEY	MISS KATE LANGDON
MRS. BUCHHEISTER	MISS ANNIE HALL
MRS. CHUMP	MISS DELLA STILWELL
ANNETTE	MISS JENNIE BAGEURD

THE UNCLE TOM COMBINATION.

JIM GRACE	MR. WILLIAM WEST
MR. DANGERFIELD	MR. JAMES BREVARDE
MR. CLINTON	MR. JOE DAVIS
TOPSEY	MASTER MARTIN
BILLY KERSANDS	MR. THOS. RAY
CAL HICKS	MR. EMIL HEUSEL
JIM BLAND	MR. GEORGE EDWARDS
SAM LUCAS	MR. PHILIP LEPSON
JOE HARDHEAD	MR. GEORGE LEWIS
JAY WELDON	MR. A. SIMMONS

Programme Continued on next Page.

KNABE

GRAND, UPRIGHT AND SQUARE

PIANOS,

112 Fifth Avenue.

For nearly fifty years before the public, these instruments have, by their excellence, attained an unparalleled pre-eminence, which establishes them the unequaled in

TONE, TOUCH, WORKMANSHIP and DURABILITY.

THE

HARDMAN PIANO

FAULTLESS.
PHENOMENAL DURABILITY.
HONEST PRICES.

Warerooms, 146 Fifth Ave.

WM. B. DUTTON, MANAGER.

Factories, 48th and 49th Sts., 11th and 12th Aves.,

HARDMAN, PECK & CO.

BODE BROTHERS,

Wines, Liquors and Lunch Rooms,

And Depot for A. FINCK & SON'S Enterprise Brewery.

LACER BEER,

188 Sixth Ave. cor. 13th Street.

294 6th Ave., cor. 24th St. 403 4th Ave., cor. 28th St.

A STRICTLY PURE AND HEALTHFUL TONIC

THE

Bohemian Export LAGER BEER,

BREWED BY THE

Rochester Brewing Co.

At **Rochester, N.Y.** This Beer contains neither glucose nor grape sugar, or any substitute whatever for hops. The brewers will pay $1,000 to any person proving that the statement is not true in every respect. Order a sample case from your grocer or wine merchant.

E. C. HAZARD & CO.,

Wholesale Agents. NEW YORK.

GIRLS ANALYTICALLY CONSIDERED.

[From the Bloomington Through Mail.]

Girls are of few days and full of mischief, and whosoever is deceived thereby is not wise.

When the fair young girl cheweth her gum with greater haste and stampeth her pretty foot, do thou look out.

She cometh forth in the evening in low neck and short sleeves; but a-morning she lieth in bed while her mother hustleth.

When the sleigh-bell tinkleth she standeth at the window and yearneth for a beau, and when he cometh she doeth up his purse. He wrappeth the buffalo robe about her and huggeth her much, and stayeth out beyond his time, and the livery man addeth four good dollars to his bill.

In the evening he hieth himself away to her father's mansion. He goeth in and sitteth by the fire and then he poppeth the question.

ROGERS & SHERWOOD

PRINTERS

PUBLISHERS

LITHOGRAPHERS

STATIONERS

21 & 23 BARCLAY ST 26 & 28 PARK PLACE

CORNER CHURCH STREET

Superior work at Reasonable Prices

PROSPECT AND RETROSPECT.

An old farm-house, with pastures wide,
Sweet with flowers on every side;
A restless lad who looks from out
The porch, with woodbine twined about,
Wishes a thought from in his heart:
"Oh, if I could only depart
From this dull place the world to see!
Oh me! how happy I would be!"

Amid the city's ceaseless din,
A man who round the world has been,
Who, 'mid the tumult and the throng
Is thinking, wishing all day long:
"Oh, could I only tread once more
The field-path to the farm-house door;
The old green meadows could I see;
Ah, me! how happy would I be!"

For a limited season, in order to more fully introduce my work, I will make Imperial Cabinets, for which I now charge $8.00, with same finish and expense, posing the sitter personally,—two sittings for choice, and re-sittings if desired—for $5.00.—PARKINSON, 29 W. 26th Street.

GRAND UNION HOTEL, opposite Grand Central Depot.—Important.—Travelers and families arriving or leaving the city for business, pleasure, or to visit summer resorts, will find superior accommodations at this Hotel. European plan, 600 elegant rooms at $1.00 and upwards per day. Richly furnished suites for families. Also rooms for supper or dinner parties. Restaurant, Cafe, and Wine Room supplied with the best at moderate prices. Guests leave $3.00 carriage hire, and by handing their baggage checks to hotel clerk, can have it delivered from this depot to their rooms in fifteen minutes, free of charge.

THE new style Seelskin short wrap introduced by C. C. Shayne this season, is now the recognized leading style, and will be the popular winter wrap the coming season. It shows off the figure and is very stylish and light weight, with all the comfort and warmth required in a fur wrap. Mr. Shayne manufactures all the leading styles in fashionable fure and has attained the reputation of being the leading New York furrier. Owing to low rent and small expence at his establishment, 103 Prince st., he is enabled to sell reliable and elegant furs at reasonable prices.

[*From the Chicago News.*]

"Waiter," said the gentleman who had ordered his dinner at a fashionable restaurant sometime in the dim past, "will you send ont for paper and ink and a notary and two witnesses?"

"Wha' for, sah?"

"Oh, I just want to make a will leaving that dinner I ordered so long ago to my heirs and assigns forever. That's all."

They hurried that man's dinner right up, and he got it within two hours from that moment.

A burglar got into the house of a lawyer the other day. After a terrible struggle the lawyer succeeded in robbing him.

TWO MONTHS AFTER.

She—"Why don't you sit here beside me on the sofa, as you used to?"

He—"Oh! Let's go to the theatre and see something lively."

An Austin colored man, with protruding eyes, rushed into Justice Tegener's office and exclaimed:

"I wants Cal Jones, who libs next door to me, put under a $1,000,000 bond ter keep de peace."

"Has he threatened your life?"

"He hes done that herry thing. He said he war gwine ter fill de next nigguh he found, after dark, in his ben house, plum ful' oh buckshot."—*Texas Siftings.*

A WOMAN'S last tears are for her lost beauty.—*Madame De Stael.*

SYNOPSIS OF SCENERY.

ACT I.

CASTLE GARDEN. The Arrival of Cordelia. The Wrock of the Uncle Tom Combination. SCENE II.—LOCAL STREET. Dan's Doubts and Fears. SCENE III.—Mulligan's House in Mulligan Alley. GOOD-BYE NEIGHBORS.

ACT II.

THE MULLIGAN MANSION ON MURRAY HILL. Cordelia's Reception. The Fatal Drug.

ACT III.

SALLE A MANGER. The Fog Rises. NEVER TURN AROUND ON THE BRIDGE THAT CARRIES YOU OVER.

The Furniture used is Manufactured expressly for the Comedy by COOGAN BROTHERS, Corner Bowery and Grand Street.

THE WEBER PIANOS ARE USED BY THIS THEATRE.

The MASON & HAMLIN Organs are used in this Theatre.

All the Music performed in this Theatre can be had (if published) of WM. A. POND & Co., 25 Union Square, N. Y.

THE CELEBRATED

PIANOS **SOHMER** PIANOS

ARE PREFERRED BY THE LEADING ARTISTS.

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HER MAJESTY'S CORSET

Reduces the size and increases the length of the waist of fleshy ladies without injurious tight lacing. Try them. Satisfaction guaranteed or money refunded.

SIMPSON, CRAWFORD & SIMPSON, DANIELL & SONS,
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Complete lines, all styles and makes, at lower prices than any other store in the city.
Large lines of Roller Skates and Skating Shoes.

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Gentlemen's Hats

The Correct Form for the Season.

1147 Broadway, and 4 Astor Place.

THE Sohmer Pianos are preferred by all the leading artists.

FOR advertising in this Programme address, J. T. COWDERY, 21 Barclay Street

The most extravagantly-dressed women of Paris are the actresses, many of whom do not hesitate to expend from $600 to $800 for a single dress to be worn in some society drama. To such a pitch has this extravagance been carried that the manager of the Comedie Française has repealed the rule compelling the lady members of the company to furnish all their own dresses for pieces the scene of which is laid at the present day. These are now supplied by the theatre, as well as the historical costumes.

"I see the papers speak of a manin Alabama with three arms," said a Madison Avenue belle to her dearest chum. "I wished he lived up here."

"Why?" said the dearest chum.

"Just thiuk what a bonuuza he'd be to go driving with.

"My dear," remarked Podsnap to his wife, "just think of it, every time you draw your breath somebody dies."

"Well," snapped Mrs. P., "do you suppose I am going to stop breathing for that reason?"—*Oil City Derrick.*

A Western youth, who had been to a grand dinner, was asked how he liked the menu.

"Well, I don't know whether I ate any of it or not," he replied. "You see the programme was all printed in French, an' half the time I didn't know what I was eatin'. What's the French for menu?"

Scene at Theatre Matinee—Gentleman to lady—"I fear there will be a rush and we shan't get in." Lady—"Not get in! What do you mean? There are very few matinees where I ever failed to get in, with perseverance and—this big shawl pin!"

THE IC PARIS CORSET

FINEST AND BEST FITTING IN THE WORLD. ASK FOR IT.

United States Mutual ACCIDENT Association, 320 Broadway, N.Y.

You cannot prevent accidents, but you can insure against them. The UNITED STATES MUTUAL ACCIDENT ASSOCIATION of New York, the large st cheapest and best institution of its kind in the world. $5 will make you a member, and about $13 a year will carry a policy that guarantees to those having a preferred occupation $5000 in the event of death by accident or $25 per week in case of disabling injury.

CHAS. B. PEET, PRESIDENT.
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ROBERT SNEIDER
37
JOHN STREET
WEDDING CARDS
VISITING CARDS
near NASSAU,
NEW YORK.

FOR THE WEEK ENDING APRIL 25th, 1885.

WHERE HE GOT IT.

John McCullough's illness recalls an anecdote he used to tell of Edwin Forrest.

Forrest was particularly impatient with the trick that amateurs have of holding their heads down.

"Confound it, sir Do you suppose that Cæsar, an ancient Roman, ever went around, hanging his head down like a dog?"

"No, sir," said the super meekly.

"Then why do you do it?" continued the tragedian.

"I don't know, sir," said the super.

"But you should, sir," roared the tragedian.

The super, finally despairing of learning his part, asked Forrest in a reverent tone how he acquired his knowledge of acting.

"Was it from genius or energy, sir?" he said, meaning no offense.

"No, sir," roared Forrest; "from good lungs and plenty of self-conceit."

"Has he gone, dear?" "Yes, grandma." "And what was that sound in the hall, Jessie " "Why, it must have been the door shutting, grandma." "Your grandma may he old and deaf, Jessie, but doors did not shut like that when she was a girl." "Did the men wear mustaches then, grandma?" "No, my dear." "Well that makes the difference probably."

"Father," he said, as he came running in from school, "did you ever drill an oil well and make $50,000?"

"No, my son I never did."

"I was in hopes you had, for I wanted to brag to the boys."

"Well, you can tell 'em, although I never drilled an oil well and made $50,000, an oil broker once drilled me and made $75,000, which is about the same thing, I guess."—*Wall Street News.*

"I do love dress!" exclaimed a young society belle, "Then I should think you would wear more of it," retorted the cynical bachelor friend of middle age.

"Charming girl, that Miss Lucy, Jack, "Think so? I never could bear her. She always treats me as if I were an ass, you know." "Indeed! I did'nt know she knew you."

A girl visited a music store and asked for "The Heart Boiled Down With Grease and Care" and "When I Swallowed Home-Made Pies." The clerk recognized what she desired, however.

A young man asked the lady of his affections, the other evening, how she liked the look of his new standing collar. After critically surveying him and the collar, she replied: "Very nice, indeed. It looks like a whitewashed fence round a lunatic asylum."

LIVERY service that is commendable, where every effort is made to satisfy a patron in the fine appearance of horses, harness and vehicles and presentable coachmen, polite, courteous, and prompt in obeying calls. and at the same prices charged for inferior service by other establishments, should be known to those who appreciate such things. Therefore attention is invited to the Hoffman House Stables, 35 and 37 West 20th St. (Telephone Call "175 21st St.") Mr. Geo. Green, Proprietor. This is probably the most perfectly equipped establishment in the city. Carriage calls will be put in houses and messengers furnished free of charge. All kinds of light turnouts.

Barry Sullivan was once playing "Othello" at a Dublin theatre. When the scene appeared for him to ask Desdemona for the handkerchief, he commenced: "Give me the handkerchief." A pause. "The handkerchief." Another pause. "Give me the handkerchief." When a voice from the front was heard to exclaim: "Mister Sullivan, wipe yer red nose wid yer fingers, and go on wid de play."

A conntryman led his bride into a fashionable restaurant, with the avowed purpose of "gittin' a first-class meal of vittals if it cost dollars."

"We have Mulligatawny soup," said the polite waiter.

"What kinder soup?"

"Mulligatawny soup, sir,"

"Come, Mariar, let's git. We've struck a second-class place," Then as they started to go the countryman said to the waiter:

"This is a bridal couple, mister, an' we're not lookin' for Irish stews."

"Did you notice, dear, at the party last evening how grandly our danghter Clara swept into the room?" Husband (with a grunt)—"Oh, yes, Clara can sweep into a room grandly enough, but when it comes to sweeping ont a room she isn't there."

PEOPLE flock to Sarstoga in the summer from every point of the compass. They all read the Daily Register. Advertisers should make a note of this, and communicate with the Publisher, J. T. Cowdery, 21 Barclay St, N. Y.

To to be something in the world, and you will be something; aim at excellence, and excellence will be attained. This is the great secret of success and eminence. "I cannot do it," never accomplished anything; "I will try," has wrought wonders.

NOTE.—If you want Shirts, Collars, Cuffs, Neckwear, Gloves, Jewelry Suspenders, Underwear, Hosiery, Umbrellas, Canes, Hats, Traveling Bags, or Steamer rugs, you can find them in GREAT VARIETY at KEEP'S. See other page. KEEP MANUFACTURING CO., Broadway and Bleecker St.

THE Newport Casino Bulletin commends itself to that class of advertisers who aspire to the patronage of fashionable society. It is published daily during the Summer. J. T. Cowdery, Publisher, 21 Barclay St., N. Y.

EUROPE.

Cook's Excursion Parties sail from New York in April, May, June and July by First-class steamships. Special Tourist Tickets for Individual Travellers at reduced rates, by the best routes for pleasure travel.

Cook's Excursionist, with maps, contains full particulars; by mail for ten cents.

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BEFORE YOU GO HOME VISIT

"THE SHIP,"

Capt. Paul Boyton's New House.

38 WEST 29th STREET, N. Y.

A few doors from Broadway.

The finest Wines, Liquors, and Segars. A cosy French Restaurant attached.

"HELPMATE."

KEEP'S SHIRTS.

Made to Measure. Fit Warranted.

6 FOR $9.

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NOVELTIES FOR EASTER.

863 BROADWAY, - - NEW YORK.

(Bet. 17th and 18th Streets.)

Down-Town Branch, 159 BROADWAY, cor. Liberty St.

A VERY ACCEPTABLE PRESENT.

E A EATON O N

400 New Spring Designs and Colorings, 40,000 Rolls of IMPORTED AND DOMESTIC

PAPER HANGINGS

From 15c. to $5.00 per roll, with *FRIEZE* and *CEILING DECORATIONS* to match. The best selected and largest variety in New York.

Order your WINDOW SHADES direct from the manufacturer, N. B.—All of my shades are made of the best materials, are tinted by hand with pure oil colors, and unlike the Holland goods, will *not fade* every Shade is warranted not to *crack* or *curl*, and they can be retinted any color at any time for 50c I am the only manufacturer of this quality of material. Every variety of *Lace Curtains* from $1.00 to $50.00 per pair. *Honey Curtains* from $5.00 to $100.00 per pair. *Upholstery Goods* from $1.00 to $10.00 per yard. *Curtain Poles, Table* and *Piano Covers*, etc., etc.

CHAS. EATON, Factory and Salesrooms, 46 W. 14th Street, near Macy's.

Madame was defending in her frank, royal way, a gentleman who had been hardly spoken of. "You speak well of him because he is your friend," was the taunting rejoinder. "No!" said she; "he is my friend, because I can speak well of him.

Turkish Baths.

5, 7 and 9 EAST 46th STREET.

Connecting with the Windsor Hotel.

The finest and most luxurious in the United States.

The only separate Ladies' Baths in the City.

GENTS' DEPARTMENT.

Open Daily, from 7 A.M. to 11 P.M.

LADIES' DEPARTMENT.

Open Daily, Sundays excepted, from 9 A.M. to 6 P.M.

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TO BUY NOW.

FINE FURNITURE, UPHOLSTERY AND CURTAINS.

— AND —

Rare Wall Paper,

— AT —

THE THOS. FAYE CO.

810 BROADWAY, NEW YORK.

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the **Coupons of this Theatre** are accepted as admission at

KOSTER & BIAL'S

without charge.

SPRING STYLES NOW READY.

SUITS TO ORDER from..... 20 00
PANTS TO ORDER from..... 5 00
SPRING OVERCOATS TO ORDER from... $10 00

NICOLL, The Tailor.

BROADWAY, CORNER 9th STREET.

139 to 151 BOWERY, N. Y.

JOSEPH GILLOTT'S STEEL PENS

SOLD BY ALL DEALERS THROUGHOUT THE WORLD

GOLD MEDAL PARIS EXPOSITION—1878.

COLLARS AND CUFFS

BEARING THIS MARK ARE THE

FINEST GOODS EVER MADE.

SEND All Linen, BOTH Linings and Exteriors.

Ask for them.

PROSPECT
An old
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Lessee and Sole Manager....Mr. SAM'L COLVILLE

The Official and only
PROGRAMME,

J. T. COWDERY, Publisher,
21 BARCLAY STREET N. Y.

OBSERVE THE SCALE OF PRICES at this Theatre, commencing Monday, March 2d, and which will not there-after be departed from :

Lower Boxes,	$10 00
Upper Boxes,	8 00
Orchestra Chairs,	1 00
1st Balcony Sofa Chairs,	1 00
Dress Circle, front rows,	75
Dress Circle,	50
Family Circle, folding chairs,	35
Gallery,	25

MATINEES will be given every TUESDAY and FRIDAY at this Theatre, by HARRIGAN & HART.

A country fellow entered one of the banks, and, walking up to the counter, exclaimed: "Here I am, I want you to take a fair look at me." Without a word further, he strode out. The next day the same customer appeared, uttered the same words, and again disappeared. The third day, at about the same time, he walked in, and advancing to the teller's desk, threw down a draft payable *three days after sight*. "Now," said he, "you've seen me three times, I want the money for it."

"Don't you know it's wicked to catch fish on the Sabbath?" *Small boy* (just having had a bite all the morning)—"Who's catching fish?"

"What is your occupation?" asked a traveler of a moonshiner whom he had met in his rambles. "I am an artist, sir," was the reply. "Is it? Give attention to nothing but 'still life'."

"The way to forget our miseries is to remember our mercies," is the way some philosopher puts it. When we have a felon on our finger and a double barreled toothache to boot, there don't seem to be much consolation in remembering that we were not drowned last summer. We wish we had drowned.

"There's something crooked about this," remarked the teacher, as he took a bent pin away from a scholar.

He wore a N...7 slipper,
Was flip and couldn't be flipper;
He went down to the rink,
And, what do you think!
He kicked a hole through the Great Dipper.

"You may talk as much as you please," remarked the irascible man; "but let me tell you that I consider your arguments as well as yourself beneath my notice. I don't give you so much as a thought." "I hope not," was the response; "I wouldn't have you bankrupt yourself on my account."—*Boston Transcript.*

The willow that bends to the tempest often escapes better than the oak which resists it, and so in great calamities it sometimes happens that the light and frivolous spirits recover their elasticity and presence of mind much sooner than those of a loftier character.—*Walter Scott.*

PURSUIT OF KNOWLEDGE.

Maud—"What kind of n ow is a Texas steer, Pa?"

Pa—"Steer! steer! Oh, why it is a steer raised in Texas, to be sure."

Maud—"Of corrse; but why is is called a steer?"

Pa—"Well, ahem! It's—it's because nobody outside of Texas can steer one when it gets loose."

The high-school girl explained to her particular friend yesterday that "He kicked the bucket" was slang, and that the polite expression was, "He propelle his pedal extremities with violence against a familiar utensil used for the transportation of water and other fluids."

"One of the minor accomplishments to be acquired by every girl, is the science or art of carving," says the Boston *Beacon*. "Let her learn how to cook by all means, if she has any gift for that divine art, but do understand the graceful dissection of a joint or a fowl is still more important if she intends being at the head of an establishment. Generally this duty falls to the man of the house, who, though he may not be skillful, is yet strong of wrist, and knows right it is to hack and slash without reproof from the other end of the board. But when a lady can easily and dexterously perform this share of man's prerogative, it has a very pretty appearance."

FROZEN KINDNESS.

[*Dr. Holland.*]

The world is full of kindness that never was spoken, and that is not much better than no kindness at all. The fuel in the stove makes the room warm, but there are great piles of fallen trees lying on rocks and tops of hills where nobody can get them; these do not make any one warm. You might freeze to death for want of wood in plain sight of these fallen trees if you had no means of getting the wood home and making a fire of it. Just so in a family; love is what makes the parents and children, the brothers and sisters happy. But if they take care never to speak about it; if they keep it a profound secret, as if it were a crime, they will not be much happier than if there was not any love among them; the house will seem cool even in summer, and if you live you will envy the dog when any one calls him poor fellow.

[From the Boston Journal.]

"My dear," said a husband to his wife. "I am unable to get any sleep. I have tossed ever since I came to bed. I wish you would get up and prepare me a little laudanum." "It's hardly worth while now," she replied, consulting her watch; "Its almost time to build the kitchen fire." Then he sank into a quiet, restful slumber.

PROFESSOR CROMWELL,
who has just concluded a series of
ILLUSTRATED TOURS OF THE WORLD,
embraced in sixteen Sunday Evening entertainments, at this Theatre, will be seen NEXT SUNDAY EVENING, APRIL 26TH, at the
BIJOU OPERA HOUSE,
in new a series of illustrations. His subject for that evening will be
GREAT BRITAIN & IRELAND

HOW TO CLEAN CARPETS.

Moquette, Brussels, or the more ordinary ingrain carpets and rugs are very destructive, and in any state of wear, may be renovated, made perfectly clean and renewed without blending or fading the colors, or stretching or breaking the most tenderly woven threads in the warp or filling. Steam made by the gas, coal, &c., by a variety of chemicals used in skillful hands, can be easily removed, giving to the colors their original freshness, and to the fabric its original appearance. Carpets nowadays are loaded and brushed with patent steam power machines at a very trifling expense. This process defects the most thorough ventilation of the fabric, pure air and afterwards super-heated steam being drawn through them. The advantage of this process, especially in the cleansing of carpets that have been in use in such rooms, is easily seen. All this, and more too, is accomplished at the establishment of T. M. STEWART, 326 7th Ave. The building used for the purpose is five stories high and presents a perfect beehive of industry. There are here combined the results of chemical science and skilful application of mechanical forces, as well as experienced manual labor. The STEWART STEAM CARPET CLEANSING WORKS take up, alter and relay carpets, and also lubricate them in chemically prepared paper and guarantee them moth-proof for one year. They store them for the fall temporarily out of housekeeping. The firm is reliable as well as old, prompt and numerous like in its dealings. Ladies and others interested are cordially invited to call. The place is between 28th and 29th Sts.; but if the object is simply to send an order, a postal card addressed to T. M. STEWART, 326 7th Ave., will answer the purpose.—[From *Home Journal*.]

Notwithstanding the fact that the ladies of New York and vicinity have been well satisfied with the goods they have purchased for so many years from Cantrell, he is now able, in his new store, 25 W. 23d St., to give better shoes, and to show a much larger stock in hand-made goods than before; also a full line of genuine Common Sense shoes at prices as low as are asked for the better grades of machine work elsewhere.

Beyond a doubt the finest Oyster and Chop House in this city, is Bristol's 362 and 364 6th Ave., next door to Booth's Theatre Building. For delicious oysters, game in season and salads this house has an unrivalled reputation. All the appointments are first-class and the service unexcelled.

Thentre parties will find this an attractive resort and are assured of every comfort.

There are low, if any, doing a larger retail trade than Schmer & Co. of this city. It is almost impossible to call at their warerooms any time of the day without finding some person contracting for a Schmer Piano.

A MEAN TRICK.—James Turk, a guileless citizen of Detroit, was ambling around St. Louie the other day when a stranger stopped him, offered him a cigar, and said: "You have a frank and honest face, and I appeal to you to do me a favor." "Well, I reckon I will, unless you want to borrow money." "Oh, no! You see that clothing store over there? Well, on the left as you go in is a counter full of overcoats. I want one the worst way, but the price is $20, and I don't want to pay over $15. I could have beaten him down, I think, except that we both got mad, and I left." "Well, what do you want of me?" "Simply to go in and offer him $15. If he accepts, bring the coat to me on the corner below. If he refuses, you will have my gratitude all the same." James promptly consented, and when he had offered $15 for one of the coats the latter also promptly accepted. It was done up in a neat bundle, and Mr. Turk carried it to the corner for delivery and waited. The other party was not there. Mr. Turk waited half an hour—three-quarters—over an hour, and the idea crept through his wool that he had been sold. He returned to the clothier's and asked: "What is your asking price for these overcoats?" "Eight dollars." "But I paid $15." "Oxactly. When a man comes in and likes to pay me dot price I vas foolish to drive him away!" Mr. Turk reached home with two overcoats, and he is so pale and quiet, and sad appearing that his friends whisper their fears of consumption.

HER GLOVE.

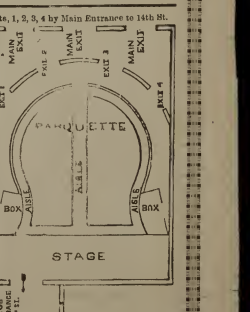
I have found such a dear little glove,
So daintly scented and free,
That I've sent it away to my love.
Will a mitten come back to me?

For a message I placed within—
Its meaning she surely must see;
Will she find the words sweet that I wrote,
Or send back a mitten to me?

To-night I will follow the glove,
To know what my fate may be;
Shall I kiss the hand that it fits,
Or bring back a mitten with me?

B. G. W. in Life.

"After all sed and done, if there wasn t enything but lambs in this world, life and mutton would be a grate drug."



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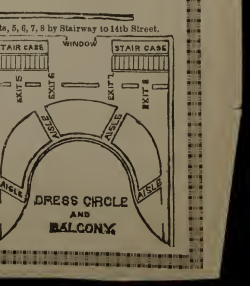

HAVERLY'S 14TH Street Theatre.

NEW YORK. DEC. 10. 1881.

SOHMER
PIANOS,
ARE PREFERRED BY LEADING ARTISTS.

149 to 155 E. 14th St., N. Y.

A GREAT OFFER FOR
HOLIDAYS!!!
PIANOS & ORGANS at EXTRAORDINARY LOW prices for cash. Instalments received SPLENDID ORGANS, $45, $60 $80 up. MAGNIFICENT ROSEWOOD PIANOS, Stool and Cover only $160. Warranted 6 years. Illustrated Catalogue mailed. Agents Wanted HORACE WATERS & CO., Manufrs & Dealers, 826 Broadway, New York.

UBERT'S
TAR, BONESET & HONEY
One dose will stop a Cough.
25c. TRY IT! Sold by all Druggists.

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THE ORIGINAL AND THE BEST.
None genuine with-out the annexed sig-nature.

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Ivory and Shell Goods,
SUITABLE FOR
HOLIDAY PRESENTS.
Carved and Plain Ivory Toilet Sets, Ivory Mirrors and Brushes, Glove Stretchers and Fobbers, Ivory and Tortoise Shell Dressing Combs, etc.

Manufactured and for Sale by
F. GROTE & CO.
114 East 14th Street,
(Opp. Academy of Music.)

JOE EMMET is at HAVERLY'S Fourteenth Street Theatre and "Fritz in Ireland" will be seen till further notice.

S. HOFHEIMER, Florist, Office, 94 Spring Street, (St. Nicholas Hotel,) Greenhouses, Astoria, L. I.

A REMARKABLE DISCOVERY.

Valuable information *gratis*, is always acceptable. The latest is the fact that the popular resort for oysters or game suppers after Theatres, is *Huber's Prospect* Oyster and Chop House, Ladies Restaurant and Winter Garden, 106 & 108 E. 14th Street, between 4th Avenue and Irving Place. *Vienna Ladies' Concert* in Garden. Restaurant open during Ball season till 3 A.M.

To MESSRS. W. B. RIKER & SON – *Gentlemen*: I like your "American Face Powder" very much. It is so delicate and pure, and makes the skin to look so beautiful. Permit me to congratulate you on your grand success.
Very sincerely, SARAH BERNHARDT.

Madison Square Theatre
THE NEW PLAY BY
Mrs. FRANCES HODGSON BURNETT,
ESMERALDA

KNOWN throughout the World as the MOST PERFECT FITTING Corset made. They give complete satisfaction, and are warranted to wear twice as long as ordinary Corsets.

They combine the advantages of Durability and Elegance of shape with the greatest possible Comfort, while they are decidedly the most Economical Corset ever offered to the public. Our best Models prefer them to any other, as they render the fitting of dresses comparatively easy. These Corsets are all made by hand, and in the most reliable manner, of the best French and English material, and no imperfect goods are offered to the public.

For sale by all the leading Retail Dealers throughout New York, Brooklyn and vicinity

Thomson, Langdon & Co.,
Sole Manufacturers, N. Y.

Also, Sole Manufacturers of the "Wilsonia" Magnetic Curative Corset. A Nerve Invigorator. Cures Without Medicine.

FINGER NAILS BEAUTIFIED.—COMFORTABLE FEET.

DR. J. PARKER PRAY & BRO., Surgeon-Chiropodists, America's first Manicure. Finger Nails beautified for $1 by Lady Artists under my instruction. Use my Diamond Nail Enamel, Cosmetic Rosaline, Ongoline, Cream Vanola, Emery Board, &c., for beautifying the Finger Nails, Lips and Cheeks. Sold by all drug and fancy goods stores, and at my office. Beware of counterfeits. French Nail Files, Scissors, Polishers, Cuticle Knives, &c., at lowest prices. CORNS THOROUGHLY REMOVED FOR 50c., PAIN. Ingrowing Nails and Bunions cured without pain. Separate offices for ladies and gentlemen. Only at 42 West 23d Street, near Stern Bros. Hours, 8 to 6. Established 1868.

INFLAMMATIONS, HEMORRHAGES.
POND'S EXTRACT
The Unrivalled Remedy for
Catarrh, Hoarseness, Rheumatism, Neuralgia, Asthma, Headache, Sore Throat, Toothache, Soreness, Ulcers, old Sores, &c. &c.

Caution.—*POND'S EXTRACT has been imitated. The genuine has the words "POND'S EXTRACT" blown in the glass, and our picture trade mark on surrounding buff wrapper. None other genuine. Always insist on having POND'S EXTRACT. Take no other preparation. It is never sold in bulk or by measure.*

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POND'S EXTRACT,		50c., $1.00, $1.75	
TOILET CREAM	1 00	CATARRH CURE	75
DENTIFRICE	25	PILULES	25
LIP SALVE	25	INHALER (glass 50c.)	1.00
TOILET SOAP (3 Cakes)	50	NASAL SYRINGE	50
OINTMENT	50	MEDICATED PAPER	25

The Genuine sold by all respectable Druggists

BLAIR'S PILLS.
The Great English Remedy for Gout, Rheumatism and kindred Complaints. Safe, sure and speedy.
Oval boxes, 34 pills, $1; round boxes, 14 pills, 50 cts.
At all Druggists in the United States.

Horses & Carriages at all Hours of the Day or Night
W. J. KEYS'
Boarding & Livery Stables,
111 W. Fourteenth Street,
NEXT DOOR TO THEATRE.
Carriages can be ordered at Box Office or of head usher.

AFTER THE THEATRE,
GO TO
Koster & Bial's Concert Garden,
23d Street and 6th Avenue.
YOUR THEATRE SEAT COUPON ADMITS YOU
FREE.

3 KINGS CIGARETTES
COMPOSED OF
TURKISH, VIRGINIA and a small portion of choice PERIQUE—a mixture not found in any other Cigarette.
MILD, FRAGRANT,
HIGH WROUGHT AND
PARTICULARLY AGREEABLE.
9 First Prize Medals
By WM. S. KIMBALL & CO.,
Peerless Tobacco Works. ROCHESTER, N. Y.

OPEN AIR CARPET CLEANING CO.
M. WEBSTER & SON, BROOKLYN. Fields, NEW UTRECHT L. I. SHEPPARD KNAPP, Agent for New York. Wagons in Constant Attendance.

OFFICIAL PROGRAMME
—OF—
HAVERLY'S
Fourteenth Street Theatre.

MOFFATT & HOLLAMAN,
Programme Publishers.
128 FULTON STREET. N. Y.

The Theatres, &c.

HAVERLY'S 14TH ST. THEATRE.

Mr. J. K EMMET, the renowned comedian, will appear at this theatre each evening of the week in his great impersonation FRITZ in the extremely popular play entitled "Fritz in Ireland." The achievements of Mr. EMMET in this piece need not be referred to, as they are already familiar to playgoers the country through, and further record would prove only wearisome. Suffice it to say, however, that no star has ever succeeded in arousing a greater degree of interest and curiosity than this gifted and accomplished actor and vocalist. In every city throughout the United States his experience has been uniform—the rush to see him being always so great as to necessitate the refusal of admission to the theatre of many hundreds of persons at each performance. Those who are wise will take a hint and purchase their seats in advance, otherwise they will certainly suffer great inconvenience. We hazard but little in predicting that the present engagement at Haverly's Fourteenth Street Theatre will surpass even his previous successes. A matinee performance of "Fritz" will take place on Saturday at Two o'clock.

HAVERLY'S FIFTH AVE. THEATRE.

MCCULLOUGH as SPARTACUS.

Mr. MCCULLOUGH'S *Spartacus* is a noble and touching personation, depicting with equal skill the mute agony and dull despondency of the proud Thracian, torn from those who were dearest to him; the dauntless courage of the gladiator battling for the freedom of wife and child, but loathing the inhuman butchery which was the price of ransom; the warlike spirit of the conqueror whose cravings for revenge was softened by compassion for helpless supplicants for mercy; and finally the strong despair of a man overwhelmed by disaster, yet struggling defiantly to the death.

A new play from the pen of Mr. LEWIS WINGFIELD, an English dramatist of fine ability, is underlined for production at HAVERLY'S Fifth Avenue Theatre on Monday evening, Dec. 12th. The new work, it is believed, will afford Mr. MCCULLOUGH free scope for the display of those manly and robust qualities that are so conspicuous in his acting. It deals with episodes in the life of JACK CADE, but treats of the subject in a manner entirely different from that hitherto presented.

The Madison Square Theatre is doing an immense business and the new play of "Esmeralda" is a favorite one with all classes of society.

The reputation of UHLER'S Tar, Boneset and Honey, is now so well established that the dealer, knowing its merits, does not hesitate to recommend it in preference to all others. Sold by Druggists at the moderate price 25 cents.

MOMOTARO SATO was the first Japanese Merchant to locate in this city. The past three years he has resided in Japan collecting Curios for the market. Having opened at 849 Broadway, "Domestic Building," he would be pleased to receive his old friends and customers, and as many new ones as delight in Japanese Wares.

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Gentlemen dining out late, exhausted by midnight study or revels, or arriving in the City in the early morning hours, will be glad to know that the new Turkish Bath, No. 7 West Twenty-fourth street, near the Fifth Avenue Hotel, is now open night and day, and always ready for its patrons. The Russian vapor department at the same establishment continues to attract numerous visitors. The rapid growth of patronage, in the ladies' Department especially, shows that the gentler sex is learning to appreciate the hygienic and cosmetic advantages of these sensible luxuries.

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J. H. HAVERLY ..... Proprietor
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FRITZ SHULTZ.	J. K. EMMET
LAWYER PRIGGINS	DE LOS KING
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CAPTAIN HERCULES O'DOWD	H. C. ALBAUGH
LORD SEATON	W. CHRISTIE MILLER
CHARLES SEATON	W. J. DONNELLY
THOS. GOLDFINGER, a man-servant, the great O'Neil	J. H. RYAN
PATRICK BLACKEYE, an Irish Negro	WM. J. DONNELLY
Mister HERBERT a nephew of Baron Hertford	Little ANNIE SMITH
LADY AMELIA	Miss VANDENHOFF
LOUISE HERTFORD	Miss KATE BLANCKE
MADAME SHULTZ, afterwards Mme. Marroll	Miss JEANNIE HAROLD
JUDY CALLAHAN, maid-servant	Miss POLLIE POLAND
LENA SHULTZ	Little ANNIE SMITH

PROLOGUE. Scene—Castle Clock on the Rhine, Germany
ACT I. Scene—Old Ruins, adjoining Hertford's Estate
ACT II. Scene—Oak Chamber, Baron Hertford's Mansion.
ACT III. Scene—Baron Hertford's Garden and Mansion.

During the play Mr. Emmet will introduce the following

Songs and Dances,

"The Bells are Ringing," "The Swell," "The Cuckoo Song," "The Shamrock," "Wilhelmick Strauss," "The Brother's Lullaby," "I know what Love is," all composed by J. K. EMMET.

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STAGE MANAGER ..... MR. W. C. MILLER

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Mr. Charles L. Andrews, the manager of the Fifth Avenue Theatre, started for San Francisco last week to assume the management of the California Theatre, Mr. Haverly's latest venture on the Pacific Coast. Mr Andrews has many warm friends here who will learn of his departure with sincere regret.

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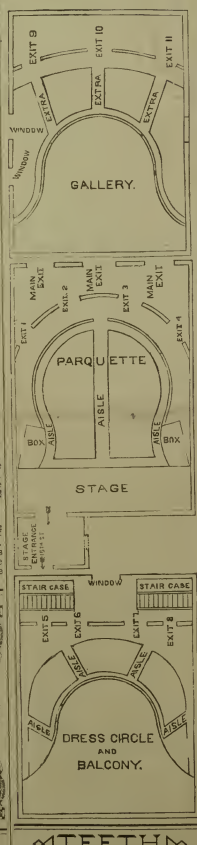

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Supported by Mr. CHARLES BA[illegible]

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F[illegible]gin.....[illegible]rleton

Bumble.....[illegible]ndicks

The Artful Dodger (with songs).....[illegible] Danby

Oliver Twist.....[illegible]owering

Mr. Brownlow.....[illegible]merfeld

Toby Crackit.....[illegible] Manning

Charley Bates.....[illegible] Maguire

Monks.....[illegible]merfield

Barney.....[illegible] O'Brien

Mr. William.....[illegible] Harris

Clerk of the Court.....[illegible] Deane

Fang.....[illegible]n Ryan

Butcher Boy.....[illegible] Ranson

Police Officer.....[illegible] Chevalier

Beadle, Officer and Turnkey.....Messrs. [illegible] Young

Rose Maylie.....[illegible]ampbell

Mrs. Bedwin.....[illegible] Johnson

[illegible]Carleton

AND

BILL SIKES.....Mr. CHARLES [illegible]ARRON

Thieves, Pickpockets, Citizens, London Mob[illegible]

New scenery by Ernest M. Gros.

SCENIC SYNOPSIS.

ACT I.—Scene 1—Mrs. Corney's house. Scene 2—Fi[illegible] Road. Scene 3—Fagin's den. Scene 4—Street in Clerkenwell. Scene 5—Police Court

ACT II.—Scene 1—Parlor in Mr. Brownlow's house. Scene [illegible]n Clerkenwell. Scene 3—Fagin's den.

(Only one minute wait between Acts II. and III.)

ACT III.—Scene 1—Fagin's den. Scene 2—The house [illegible] Scene 3—The Bower by Moonlight.

ACT IV.—Scene 1—The workhouse parlor. Scene [illegible] Bridge. Scene 3—Sikes's garret.

ACT V.—Scene 1—London Bridge. Scene 2—London [illegible] Sikes's garret.

ACT VI.—Scene 1—Millbank Prison. Scene 2—London [illegible] Sikes's miserable end.

NEXT ATTRACTION.

WEEK COMMENCING MONDAY, MARCH [illegible], 1898.

MATINEES WEDNESDAY AND SATURDAY.

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Haverly's Theatre Programme.

Salsbury's Troubadours in "The Brook."

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Oriental Cream, or Magical Beautifier
Removes Tan, Pimples, Moth Patches and every blemish on beauty. It has stood the test of thirty years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayre said to a lady of the *haut ton* (a patient): *"As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of the Skin preparations."* Also, Gouraud's Oriental Arsenic Soap, for the complexion. Also, Gouraud's Oriental Tooth Powder. Also, Gouraud's Oriental Pearl Shaving Cream. Also, Gouraud's Oriental Hair Dye. Also, Gouraud's Oriental Depilatory. Also, Gouraud's Oriental Rose Wash. Also, Gouraud's Oriental Hair Stimulator. Also, Gouraud's Oriental Hair Dressing. Also, Gouraud's Oriental Hair Curling Fluid. Also, Gouraud's Oriental Hair Tonic. Also, Gouraud's Oriental Hair Restorative. Also, Gouraud's Oriental Hair Invigorator. Also, Gouraud's Oriental Hair Regenerator. Also, Gouraud's Oriental Hair Renewer. Also, Gouraud's Oriental Hair Preparation. Also, Gouraud's Oriental Hair Cleaner. Also, Gouraud's Oriental Hair Purifier. Also, Gouraud's Oriental Hair Strengthener. Also, Gouraud's Oriental Hair Beautifier. Also, Gouraud's Oriental Hair Curler. Also, Gouraud's Oriental Hair Waver. Also, Gouraud's Oriental Hair Crimper. Also, Gouraud's Oriental Hair Frizzer. Also, Gouraud's Oriental Hair Curler. Also, Gouraud's Oriental Hair Waver. Also, Gouraud's Oriental Hair Crimper. Also, Gouraud's Oriental Hair Frizzer.

For sale by all Druggists and Fancy Goods Dealers throughout the United States, Canada and Europe. Also found in N. Y. City at R. H. Macy & Co., Siern Brothers, Ehrich & Co., Hilton & Hirs, and other Fancy Goods Dealers. Beware of base imitations sold on account of high reputation of genuine. Ask for Gouraud's Oriental Cream, and see that the name is not spelled differently, but pronounced as it is spelled. Any druggist who may tell you that he has something "just as good" or that he has "lost the sale" by not having it, is unworthy your confidence. Any lady who has once used Gouraud's Oriental Cream will use no other. One bottle will last for years. Ordered through any responsible house. Gouraud's Oriental Cream, Gouraud's Oriental Tooth Powder, Gouraud's Oriental Pearl Shaving Cream, Gouraud's Oriental Hair Dye, Gouraud's Oriental Depilatory, Gouraud's Oriental Rose Wash, Gouraud's Oriental Hair Stimulator, Gouraud's Oriental Hair Dressing, Gouraud's Oriental Hair Curling Fluid, Gouraud's Oriental Hair Tonic, Gouraud's Oriental Hair Restorative, Gouraud's Oriental Hair Invigorator, Gouraud's Oriental Hair Regenerator, Gouraud's Oriental Hair Renewer, Gouraud's Oriental Hair Preparation, Gouraud's Oriental Hair Cleaner, Gouraud's Oriental Hair Purifier, Gouraud's Oriental Hair Strengthener, Gouraud's Oriental Hair Beautifier, Gouraud's Oriental Hair Curler, Gouraud's Oriental Hair Waver, Gouraud's Oriental Hair Crimper, Gouraud's Oriental Hair Frizzer.

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OF EQUAL Quality and Cheaper than the Imported.

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MILK OF MAGNESIA.
AN INFALLIBLE REMEDY FOR
Dyspepsia, Sour Stomach, Colic, Headache, &c.
FOR SALE EVERYWHERE.

"I HAINT SEEN NUFFIN OF YER CHICKENS"

PEARL'S ART-GRAIO.
[COPYRIGHTED 1878.]
The Easy Method of Crayon Drawing with a mechanical invention patented 1877. No stumple a child can learn to draw from object or copy in from one to three lessons. This popular system requires no talent or long study. It has positive merit—as evidence—three hundred pupils have taken this method in New York since January 1st, and Mr. Pearl's studios are crowded with visitors daily. Over eleven hundred pupils in Boston. To show the genuineness of this great art, no money is ever required in advance and the pupil does not pay if not exactly as represented. Owing to the very large number of pupils constantly, applications must be secured from five to ten days in advance through Mr. Russell, the author of this art. Mr. Frederic Pearl, will give illustrations before pupils personally. Visitors welcome.
Pearl's Studios, 39 Union Square, N. Y.

Great Reduction in Quinine.
RIKER & SON, the well known Apothecaries of 4 Av. and 353 Sixth Avenue, have reduced the price of Quinine preparations, as well as all other medicines.
1 Grain Sulphate Pills, 15c. per doz.
2 " " 30c. 3 gr. 40c. 4 gr. 75c. &c.
Warranted *Pure Sulph Quinine*, and *full weight*.
Buy your medicines and have your prescriptions prepared at RIKER'S, 353 Sixth Avenue. Everything warranted *pure* and of the *very best* quality, at the lowest possible prices.

ONLY OFFICIAL AND EXCLUSIVE
PROGRAMME
OF
HAVERLY'S THEATRE.
FOR SPACE APPLY TO
WM. J. READ,
Publisher, 116 FULTON STREET, New York.

No. 144 - - March 1, 1880.

THE TROUBADOURS.

MR. HAVERLY takes great pleasure in presenting this evening this unique company of artists, who have won laurels in every part of our own country, and whose fame and success extend to the Antipodes.

The reputation achieved by this organization has been won by earnestness and sincerity in the direction of giving a charming, pleasant entertainment, full of fun and vim, and without the slightest taint of coarseness or vulgarity.

Through a season of discouragement, they never lowered the high standard they had set before themselves, and have consequently reaped the rich reward of success by a faithful adherence to good art and high aims.

The following from the New York *Tribune* of May 17th, 1875, will give some idea of the acceptance this charming company have gained from discriminating critical minds:

"The merits of the exhibition, both in the piece and the manner of its presentation, are positive and exceptional, and for this reason the success of the Troubadours already considerable, and destined to increase as a fact to be recorded as equally creditable and beneficial to the public taste. Journalism has sometime occasion to lament, with reference to the stage, that the ministry of mirth is wantonly allied to the ministry of vulgarity and vice. In this instance the welcome demonstration is afforded that merriment can be diffused by the exercise of talent and the operation of animal spirits, directed upon a perfectly pure subject, and con ucted with equal refinement and vigor. Although pasteboard in tone, and illustrative of nothing wise, substantial than the frolic of a party of lovers at a picnic in the country, The Brook is, nevertheless, full of fun, vim, sparkle and effervescent animation, and in this result it shows that a good popular entertainment may be as well made out of good materials as out of bad ones

To specify and depict the incidents of this little production would be very much like numbering the feathers on the burnished oriole. Sprays of melody and swift flashes of color require their characteristic and appropriate surroundings. The effect upon the audiences is that of exultation in the enjoyment of others, and this is manifested in frequent and resounding laughter. These troubadours charm in a double sense—not only by their engaging attributes and special accomplishments, but by their happy maintenance of the buoyant atmosphere and gay, flying, forest-like spirit of the strolling players of an older and more picturesque time. The breeze that seems to blow through all their doings is a breeze from the rosy fields of youth, and it comes indowed with the fragrance of the flowers of romance. The quality—illusive, no doubt, but all the more potent for that reason—explains in large measure the acceptance which these players have gained."

Such is "The Brook"—the picnic party of actors, off for a day's sport among the lights and shades of mea's and shaded spoiled coffee, jingling laughter and vinegar-soaked sandwiches.

Salsbury's Troubadours were received at he Conlter Opera House, last evening, by the elite of this "Boston of Illinois," as Dubuque calls Aurora, and their appreciation was expressed in the unmistakable language of hearty laughter, though there were present those who unfortunately expected to stand on the banks of a great, deep river of thought and see the wheezing, coughing, steamboats of study plow their ways past, leaving wakes on which the mind might dwell and find no rest. Such were disappointed. But those who went to picnic with the actors in the beautiful little spot chosen by them, and ramble, unaccompanied by a care, through leaves by nature built, were rested, were refreshed, were improved for the heavy work of to-day.

"The Brook" is recreation. That is all.—*Aurora Daily News, Jan. 24th, 1880.*

Sparring up in little unseen jets come the fresh waters that form the sparkling well-spring in which "The Brook" is conceived. Fed through a thousand little fissures of thought its spring cannot run dry. It is not an ocean; it does not pretend to be. It is not even a river; it is a little rippling brook—a rollicking, jumping, tossing, splashing brook. Meandering through the shadowy vales of business care, it brightens up the scene and invites the sorrow to shake their thirst for smiles from its laughing, prancing waters.

Now dancing over shoals of pebbly puns, now running leisurely, as if to rest, into a depth of thought. But it rests not for few and short. It did not rise to waste its waters in froth-covered eddies; and it soon goes howling along with decided preference for little cataracts of wit and bubbles of humor.

Mr. NEIL BURGESS AS THE WIDOW BEDOTT.

Later in the season Mr. Haverly will have the pleasure of presenting to New York audiences the unparalled success of the creative character actor, Mr. Neil Burgess, in Pemberton V. Nasby's farcical comedy, Widow Bedott A few notices of the appreciation of Boston critics of this marvelously clever impersonation are appended:

"An audience large in numbers laughed until their sides ached over the comical situations, and still more comical dialogue, until it really seemed as though they had a surfeit of fun. If such a thing were possible."—*From the Boston Traveler, January 20.*

Nasby has outdone himself in the dramatization of the Widow Bedott, and Neil Burgess as the Widow presents a character which can be duly met with in many of the country towns in New England. Crowded houses attend every performance."—*Boston Post, January 23.*

"Wit unalloyed, humor undiluted and satire uncorrupted by any extraneous effort marked the impersonation of the Widow by Mr. Neil Burgess. There was nothing contentional about the assumption, and the fact that Mr. Burgess was called three times before the curtain indicated the appreciation of his efforts by the large and cultivated audience.—*Boston Daily Globe, January 20.*

The Whereabouts and Doings for the **Present Week of Haverly's Enterprises:**

Haverly's Theatre, New York: The Troubadours.

Haverly's Theatre, Brooklyn: Hermann—Prestidigitateur.

Haverly's Theatre, Chicago: Pirates of Penzance.

Haverly's United Mastodon Minstrels: New England.

Haverly's Genuine Colored Minstrels: En route East.

Haverly's Chicago Church Choir Pinafore Company: St. Louis.

Haverly's Juvenile Pinafore Company: Indiana.

Dramatic Notes.

HAVERLY'S FIFTH AVENUE THEATRE, Broadway and Twenty-eighth Street, will open under the proprietorship and management of Mr. J. H. Haverly on or about the first day of September next, with a very strong attraction. Mr. Haverly will continue the Fourteenth Street Theatre under his management, having ample attractions for both theatres.

"CRAWLES; or, A FOOL AND HIS MONEY," will be continued throughout the week at Abbey's Park Theatre.

MISS NEILSON, the celebrated English actress, will play in New Orleans, La., commencing March 8th.

"THE FALSE FRIEND" is still attractive to the patrons of the Union Square Theatre, and is likely to run for some time to come.

NIBLO'S GARDEN THEATRE will be jointly managed by Messrs. Haverly and Gilmore, beginning with Easter Monday. Mr. J. H. Haverly's famous Mastodon Minstrels, augmented to sixty performers, will be the opening attraction.

WALLACK'S THEATRE will this week be devoted to complete Mr. Boucicault's successful engagement, with the following programme: Monday, Tuesday and Wednesday, "The Colleen Bawn;" Thursday, "The Shaughraun;" and Friday and Saturday, "Kerry."

"ALL THE RAGE," at the Gaiety Theatre, Boston, has entered upon the second week of its career.

HAVERLY'S BROOKLYN THEATRE. The attraction for this week is the world-famed Hermann, the prince of prestidigitateurs, who appears in conjunction with Mlle. Adèle, and offers an entertainment of legerdemain such as no living slight-of-hand can hope to approach. The Lorellas, grotesque dancers and contortionists, and Val Vose, the gifted ventriloquist, complete a most entertaining performance.

MR. WILLIAM D. GEMMILL has re-leased the Chestnut Street Theatre, Philadelphia, and will, at the end of the present regular season, which terminates April 26, change the character of the house to a first-class star and combination theatre.

THE OLYMPIC THEATRE is doing a fair business under the management of Mr. Frank Mayo.

LOTTA is playing a most prosperous engagement at Abbey's Park Theatre, Boston

ACADEMY OF MUSIC, Brooklyn.—"La Sonnambula" will be sung on Thursday, March 4th, with Mlle. Marimon as *Amina*, under the management of Mr. J. H. Haverly. "Aida" will be rendered Thursday, March 11th.

MR. LESTER WALLACK will re-appear on Monday, March 8th, at his own theatre, in "Rose and Matthews' comedy "The Lion."

"MY SON-IN-LAW," Leonard Grover's new comic play, will shortly be produced at the Standard Theatre.

HAVERLY'S THEATRE, CHICAGO.—Messrs. Gilbert and Sullivan's new operatic success, "The Pirates of Penzance," will be sung during the week.

ACADEMY OF MUSIC.—Four operas will be rendered by Mapleson's Company this week, as follows: Monday, "Lucia de Lammermoor;" Wednesday, "Linda di Chamouni;" Thursday, "La Favorita;" and Saturday matinée, "Do sonnambula."

MR. AND MRS. MCKEE RANKIN are playing at McVicker's Theatre, Chicago.

EDWIN BOOTH will commence a short engagement on Easter Monday at the theatre which bears his name.

"HAZEL KIRKE" is meeting with uninterrupted success at the Madison Square Theatre. It will be continued a few weeks longer.

MISS ADA CAVENDER is at the Grand Opera House, Pittsburgh.

"PIRATES OF PENZANCE" is drawing crowded audiences at the Broad Street Theatre, Philadelphia.

MATHUSHEK PIANOS
Elegant New Styles. Parlor-Grand and Upright.
Beware of Imitations.
MATHUSHEK PIANO MANUFACTURING CO.,
23 East 14th Street, N. Y.

JOSEPH GILLOTT'S STEEL PENS
SOLD BY ALL DEALERS THROUGHOUT THE WORLD.
GOLD MEDAL, PARIS EXPOSITION 1878.

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AMERICAN FACE POWDER,
WARRANTED ABSOLUTELY HARMLESS.
25c. Per Box.
WM. B. RIKER & SON, Druggists,
353 Sixth Avenue.

FAIRCHILD BROTHERS
MALT JELLY
IS a highly nutritious FOOD TONIC valuable in all Wasting diseases, in Defective Nutrition and Indigestion. It retains exhaustion and restoration produced by our six diseases, Fever and Sore throat, Measles, &c., &c., is borne by the most delicate stomach.
FAIRCHILD BROS., Chemists,
69 Fulton Street, New York.

"Leon Dumas"
"EAU MERVEILLEUSE"
is the only harmless Cosmetique de Toilette, and is, in reality, a medicine for the skin, free from poison, and guaranteed to efface wrinkles or freckles. For sale at all first class druggists. C. W. CRITTENTON, No. 7 Sixth Avenue, sole depot.

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VERY BEST PIANO.

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Cor. 14th St. *NOW OPEN.*
Popular Prices. Separate Family Entrance.

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GENERAL STEAM PRINTER,
113 Fulton Street, N. Y.

SEND FOR ESTIMATES.

DUNVILLE'S
ROYAL IRISH
WHISKEY.
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JOHN MOORE,
174 Broadway, 1 & 3 Maiden Lane,
Fine Hand-Sewed Shoes.
UNEXCEL'D in STYLE, QUALITY and FIT.
ALL GOODS MADE ON THE PREMISES.

SMOKE THE
Fragrant Vanity Fair
CIGARETTES and TOBACCO
"STRAIGHT"—Rare Old Virginia, Mild.
"HALVES"—Rare Old Perique and Virginia.
New Combinations of these Fragrant Tobaccos.
AUGUSTIN & DUSEL, Sole Agents, *78 Warren Street.*

HAVERLY'S THEATRE.

J. H. HAVERLY, - - - - - - - - Proprietor and Manager
HARRY MANN, - - - - - - - - - Assistant Manager

STAFF OF THE THEATRE:

TREASURER	WALTER KEYS	ADVERTISING AGENT	HARRY PAYNE
ASSISTANT TREASURER	WM. BLACK	MASTER CARPENTER	ARTHUR D. PECK
MUSICAL DIRECTOR	GEO. BOWRON	PROPERTIES, BY	JOSEPH WRAY
SCENIC ARTIST	WM. J. FETTERS	GAS, IN CHARGE OF	THOS. WOOD

EVERY EVENING DURING THE WEEK

ALSO AT THE

Matinees Wednesday and Saturday.

LIMITED ENGAGEMENT OF THE FAMOUS

SALSBURY'S TROUBADOURS.

The Entertainment will commence with

CROSS PURPOSES.

COLONEL CROKER	Mr. N. SALSBURY
DUDLEY CROKER	Mr. JOHN WEBSTER
JACK CRAWLEY	Mr. JOHN GOURLAY
AURORA BLYTHE	Miss NELLIE McHENRY
CAROLIE BLYTHE	Miss HELENE DINGDON

At 8.45 will be presented their own Laughable and Musical Extravaganza, written especially for this Organization by Mr. N. SALSBURY, entitled

THE BROOK

"For Men may come and Men may go, but I flow on forever."

DEPICTING THE PLEASURES OF A JOLLY PICNIC.

TRACY THORNTON	Mr. N. SALSBURY
A TURTLE	BY HIMSELF
PERCY MONTROSE	Mr. JOHN WEBSTER
ONE FISH POLE	AND LINE
FESTUS HEAVY SIDES	Mr. JOHN GOURLAY
TWO BOTTLES	UNCORKED
ROSE DIMPLECHEEK	Miss NELLIE McHENRY
A BOAT	PROPERTY MAN
BLANCHE SYLVESTER	Miss HELENE DINGDON
LUNCH BASKET	QUARTETTE
UMBRELLAS	WELL SPREAD

The Musical Incidents of "THE BROOK" have been carefully selected by Mr. FRANK MARDER, who will personally conduct the Orchestra, commencing with his original "Brook Overture."

THE PLOT OF "THE BROOK."

A party of ladies and gentlemen of the theatrical profession accept the hospitality of a gentleman who has provided a cabinet in the woods, and thither they repair to give themselves up to the enjoyment of the hour in true picnic style. The gurgling brook keeps time to the happy voices of the joyous revelers, whose overflowing spirits find vent in admirably arranged situations, permitting a vast amount of exquisite songs and melodies, blended with recitations, dancing, merry-making, and shaded only by ridiculous mishaps, which are necessary, making the woods ring with joyous laughter, thus assuming the appearance of a Rural Operatic Jubilee.

The Beautiful WOOD-LAND SCENE used in THE BROOK was painted expressly for this production by Mr. WM. J. FETTERS.

CHAS J. GROUSE, BUSINESS MANAGER SALSBURY'S TROUBADOURS.

The HAINES NEW UPRIGHT PIANO is used by the SALSBURY'S TROUBADOURS.

The Furniture used in this Theatre is from the Warerooms of Mr. JAMES GRAHAM, No. 190 Third Avenue.

The Brass Open Fire-places and Irons, and Fire Sets, &c., are furnished by J. S. CONOVER & CO., Nos. 366 and 368 Canal Street.

The Orchestra, under the direction of Mr. GEO. BOWRON, will perform the following selections:

OVERTURE—"Martha," ..... *Flotow*
MARCH ..... *Wieprecht*

HERRING'S PATENT CHAMPION SAFES are used at Haverly's Theatre

WEBER PIANO used at this Theatre.

OPERA GLASSES FOR HIRE BY THE CHIEF USHER.

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MANUFACTURER OF
GRAND, SQUARE and UPRIGHT
PIANO-FORTES,
THE BEST PIANO MANUFACTURED
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JEWELRY & NOVELTIES
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BETWEEN HOWARD & GRAND STS. N.Y.

C. BEYER'S
Wine, Lager Beer and Billiard Hall,
221 Sixth Avenue,
Do not cross the street at and wade in the mud when you can keep to the left around the corner and call upon Cooney, at 221 Sixth Avenue.
ICE CELEBRATED LION BREWERY
Pilsener Lager Bier
on draught at this establishment.

BATHING AS A FINE ART.—Those who have ever taken a Russian Bath are well acquainted with its processes, but only the patrons of the very popular baths in Lafayette Place are conversant with the special excellences which surround it. From the entrance through the office at No. 18, through the bath and dressing-rooms, thence by the parlors and coffee-room, the visitor is greeted with elegant surroundings. The recent addition of No. 16 enables the proprietors to allow three very fine parlors instead of one for the guests to repose in before leaving after taking the bath, and it rich carpets, hangings and furniture, fine paintings and bric-a-brac have attractions, these are to be found here. The coffee-room is a new feature, and those who can appreciate a cigar and a cup of coffee after the bath, and while "cooling off," are thus enabled to obtain and enjoy them with comfort. The addition of an Electric Bath is also a valuable feature which many take advantage of to their own benefit. Owing to the considerably increased demand upon the facilities of this popular establishment, the hours for bathing have been extended to midnight, so that those who desire it can take a bath after leaving the theatre. Those who have once been accustomed to the Russian Baths never change them for any other kinds, as the benefits derived therefrom exceed the luxury, which alone is a great boon to many. Ladies use the bath largely for their complexions as a beautifier, and many a ci-devant belle has bloomed anew from this place in all the beauty and attractiveness of her younger days.

A BEAUTIFUL ART.—Pearl's Art-Croix. The easy method of drawing is attracting much attention in art circles. Hundreds visit the Pearl's studios, 39 Union Square daily, and wonder at the marvellous drawings by pupils after only one or two lessons. Ladies pronounce it "charming," "delightful," and all who take up the art are fascinated with the beautiful pictures produced, mechanically, without any previous study of art. In the studio imbibing Boston over eleven hundred took lessons in art-craic. Mr. Pearl, the author, receives pupils personally, and cordially invites all to visit his studios, 39 Union Square.

AN INTERESTING RELIC.—There is now on exhibition and for sale at Randebeck's, No. 710 Broadway, a foil once owned and used by Lafayette, and by him presented to Lieut. Marcellin of the U. S. Navy. This statement is vouched for by a member of the family in whose possession the foil has remained to the present time. This relic should be located permanently in our Metropolitan Museum. Here also may be found a fine lot of arms, porcelains and other antiquities.

The possession of SOUND TEETH and a SWEET BREATH is a blessing which, since the introduction of *SOZODONT*, is within the reach of all. This famous dentifrice is FREE FROM ALL MINERAL TAINT OR ACID, and is as HARMLESS as it is efficient. It purifies the mouth; SWEETENS THE BREATH; CLEANSES, WHITENS and PRESERVES THE TEETH, without injury to the enamel; HARDENS THE GUMS, and keeps them in their healthy and normal condition. The universal popularity of *SOZODONT*, after so many years of publicity and trial, is convincing PROOF OF ITS MERITS. All druggists keep it.

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MOLASSES CANDY,
Fine BON BONS.
ALWAYS FRESH.

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CHAMPAGNE
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THE PUREST CHAMPAGNE imported into the U. S.
L. DE VENOGE,
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SOME of the most recent cures effected by Warner's Safe Kidney and Liver Cure are the most remarkable. See testimonials.

RIKER'S Liquid Rouge, absolutely pure, perfectly natural, won't rub off. Large bottles (four times usual size), 25 cents. RIKER & SON, 353 Sixth Avenue.

WARNER'S SAFE REMEDIES

Warner's Safe Pills are an immediate stimulus for a Torpid Liver, Constipation, Dyspepsia, Biliousness, Kidney Disorders, Piles, Headache, Dizziness, Nervousness, Sleeplessness, Dullness in scanty or Painful Passages to cause a free and regular action of the Bowels. The best antidote for all Malarial Poisons. Price, 25c. a box.

Warner's Safe Nervine quickly gives Rest and Sleep to the suffering, cures Headache and Neuralgia, Prevents Epileptic Fits, and is the best remedy for Nervous Prostration brought on by excessive drinking, over-work, mental anxiety, or the excesses of youth. It is a tonic of all Diseases, and is better luminous in the system. The best of all Nervines. Bottles of two sizes, prices, 50c. and $1.00.

Warner's Safe Kidney and Liver Cure. Warner's Safe Diabetes Cure. Warner's Safe Bitters. Warner's Safe Pills.

Warner's Safe Remedies are sold by Druggists and Dealers in Medicine everywhere.

H. H. WARNER & CO., Proprietors, Rochester, N.Y.

Send for Pamphlet and Testimonials.

READ! 86

CAMPBELL HOUSE, TOLLINGTON PARK,
N. LONDON, September 10, 1879.
MESSRS. RIKER & SON:
GENTLEMEN:—Please send by first Cunard steamer fifteen dozen of your fragrant "Toilet Vinegar Face Powder" (flesh color). There is nothing in this country that can compare with it! Very sincerely yours,
Z. W. FELL, M. D.

THE TEETH.—People are naturally very much afraid to try any preparation for the teeth, especially if they are healthy and they certainly have just cause for fear, as there have been so many ingenious articles placed in the market. There is, however, one Dentifrice in the market which may be relied on as absolutely harmless and very beneficial. It is RIKER'S FLUID DENTIFRICE, an article prepared for the last twenty years by the well-known and reliable druggists Wm. B. RIKER & SON, of 353 Sixth Avenue, who have a standing offer of $100,000 for a case of injury resulting from the use of their Dentifrice. $1 lid by all druggists or 50 cents per large bottle. Trial size, 25 cents.

MILK OF MAGNESIA.
Good for Sour Stomach.

There is no woman worthy of the name who does not wish to enhance her personal charms. True, the effort is not always successful, the reason being that the correct means to the desired end are not applied. But those who use the famous specific, first prepared some thirty years ago by Dr. T. Felix Gourand, are never disappointed. The essential virtues of this magical beautifier, Cream Oriental, are to elicit a clear, transparent complexion, freeing it from tan, freckles, and blemishes generally, and imitating nature so closely as to defy detection. Dr. Sayer, apropos of cosmetics, once said to a lady of the *beau ton*: "If you ladies use them, I recommend Gourand's Oriental as the very best of all skin preparations.

EAVES, leading American costumer, makes up modern or ancient costumes for sale or hire, on short notice 62 East Twelfth Street, near Broadway. 108 Broadway.

MESSRS. RIKER & SON:
DEAR SIRS.—I ever wish to use a better article for my teeth than your Fluid Dentifrice I have used it for the past ten years and expect to continue in "well-doing" for the chance of my natural life.
A. J. BEMIES, JR., Cashier,
Tradesmen's Insurance Company.
MR. RIKER:
DEAR SIR.—As I have only used your Fluid Dentifrice for about two years, I suppose my testimonial will not be of as great service to you as many others, but during that two years it has been my constant companion. A better Dentifrice cannot be made.
E. R. PECK,
Mechanics' and Traders' National Bank.

GREAT REDUCTION IN QUININE.
RIKER & SON, the well known Apothecaries, of 353 Sixth Avenue, have reduced the price of Quinine preparations as well as all other medicines.
1 grain Quinine pills, 15 c. per dozen.
2 grains, 30c.; 3 grains, 45c.; 5 grains, 75c.
Warranted PURE SULPH. QUININE, and FULL weight.

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DANIEL FROHMAN, - - - - - - - - - Business Manager.

EVERY EVENING and SATURDAY MATINEE.
A BRILLIANT TRIUMPH.
SUCCESSFUL APPLICATION of the DOUBLE STAGE, AVOIDING TEDIOUS WAITS;
UNQUALIFIED COMMENDATION of the IMPROVEMENTS in VENTILATING, LIGHTING, SEATING, &c.
HEARTY RECEPTION OF THE EXCELLENT COMPANY,
AND THE NEW COMEDY DRAMA OF
HAZEL KIRKE.

Intermission between Acts, TWO, TEN and TWO minutes, respectively.
Prices as usual. Doors open at 7:30. Overture at 8:15. Curtain rises 8:30. Terminates 10:45.

NEUMANN BROS., Publishers. NEW YORK, OCTOBER 6, 1890. 210 Fulton St., N. Y.

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AND

GERHARD'S

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GRAND CONCERTS EVERY EVENING

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Kirchner's Celebrated Orchestra.

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SACRED CONCERT EVERY SUNDAY.

Parties going to and returning from Mount Morris Races, can have breakfast and Dinner at Huber's Road House, Formerly Case's, Jerome Ave. and 162d Street.

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Comedians, in their Original Specialty.

MISS LEOLINE RIPLEY
Who has been acknowleged by the profession and the leading critics to be a very remarkable performer, swinging 6, 10, and 20 pound clubs respectively, and executing the most difficult and complicated front and back motions.

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In their Decapitation.

The Master Spirit of Comedy
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Wholesale dealer in Ethiopian Comedy, in his Original Songs and Parodies, Witty Sayings, Funny Situations, etc

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In a New and Novel Act, introducing Local and Topical Songs, Songs and Dances, and Challenge Sand Jig.

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In the Laughable Sketch, entitled:
THE HAUNTED HOUSE.
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His Ghostship	Mr. Ike Gubbins

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A man's head cut off in full view of the audience and handed to the auditors for inspection.

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KENTUCKY CHICKEN FACTORY,
The largest and Finest Display of ARTIFICIAL INCUBATION YET SEEN.
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In Full Blast. Hatching all the Time.
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Performance begins at.....2.30 P. M.

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BOUQUET CIGAR.
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It frequently happens that one man invents something and some other man gets the money for it.

A few years ago Mr. Mallock wrote a book which became famous, called "Is Life Worth Living?" Well, that depends on the liver.

Young Lady (at the races)—What is meant by saying, Jack, "He looks like a dead sure winner?"

Jack—A horse that is apt to win the race.

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After January 1st, 1894, my business will be removed to Puerto Cortes, Honduras, and will there go on as now without any break.

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Father, I can never accept him.

Now my child, don't be reckless, consider his wealth and position.

That may be, Father; but the man who can pass a base-ball bulletin without even turning his head to see the score, is not suited for me.

Always an acceptable present to friends going abroad, to the World's Fair or the country. A Box or Fancy Basket of Huyler's Bon Bons and Chocolates. Mail orders receive careful attention.

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The Zuyder Zee may be drained before long, for the association for that purpose about to try it.

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FINEST DRY WINE IMPORTED.

SOLD EVERYWHERE.

R. H. MACY & CO'S Advertisement in this Programme may prove interesting to you.

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KOSTER & BIAL, Proprietors.

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Grand Vocal and Instrumental Concert.

WM. J. ROSTETTER, Director of the Music.

1 March, Amazon ..... Faust
2 Overture, Crown Diamonds ..... Auber
3 **Miss MARIE CARR**
Ballads.
4 First time of a Travestie on Offenbach's Opera Bouffe,

"La Belle Helene."

Abridged by Frederic Solomon.

CAST OF CHARACTERS:

Calchas, Helen's guardian ..... Mr. Fred Solomon
Cymbeline, his dissected wife ..... Miss Christine Blessing
Helen, Queen of Troy ..... Miss Ruth Davenport
Paris, her lover ..... Miss Irene Verona
Agememnon, King of Greebe ..... Mr. C. B. Burroughs
Orestes, his son ..... Miss Dorothy Denning
Bacchis, in love with Orestes ..... Miss Jennie St. Clair
King Achilles, the Myrmidon ..... Miss Marie Carr
Philcomes, Calchas' attendant ..... Miss Jessie Banks
Parthenis, Ladies of title ..... Mis Anita Austin
Leonea, Ladies of title ..... Miss Clara Schles
King Menealaus, Helen's husband ..... Mr. Sol. Mirand
Guards, slaves, and the populace.

"The action takes place in Sparta during the age of fable, preceding the Trojan war.

SCENE I.—Outside Calchas' Temple.
SCENE II.—Helen's Boudoir.
SCENE III.—A pleasur. garden.

NOTE.—The entire finale to Act I. and Act II. will be sung exactly as the composer has written them, without cuts.

PROGRAMME CONTINUED ON NEXT PAGE.

Matinees: Monday. Wednesday and Saturday.

The Sohmer Pianos used here.

To Let. LODGE ROOMS, above Koster & Bial's Concert Hall. Apply at the Office, 110 W. 24th St.

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PIANOS **SOHMER** PIANOS

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GREENWAY'S India Pale Ale and Half and Half.

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Telephone Call, 1102-18.

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Call before going elsewhere at the extensive establishment of

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Furniture, Carpetings, Upholstery, etc

At prices extremely low, of styles most unique, and on agreements most satisfactory.

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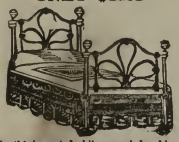

For this imported white enameled and brass trimmed bedstead.

This article is only one of our numerous bargains, as all our extensive stock of goods are sold at prices that cannot fail to suit you.

ACCOMMODATION
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Satisfactory Arrangements made with the purchaser.

"GRAND SEC"
ALWAYS FRAPPÉ
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No. 3 Rambler weighs, all on,			38 lbs.
" 4	"	"	33 "
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Ladies Model B	"	"	35 "

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WHITE SEAL CHAMPAGNE
The Highest Grade of Champagne Imported.

ASK FOR Seidenberg & Co's Lillian Russell
FOR SALE EVERYWHERE
CIGARS.
Office and Salesroom, Cor. of 1st Avenue and 74th St.

PROGRAMME

CONTINUED.

5 The Village Orchestra ..... Percey Gaunt

6 **Miss ADA LUNDBERG**
Character Serio Comic.

7 First Appearance in America of
CHARLES HAYDN
Humorist and Mimic

8 American Debut of
LOTTIE COLLARD
Soubrette.

9 **THE SERPENTINE DANCE**
PERFORMED BY
Miss DOROTHY DENNING

10 **M'lle JUANITA BARDOUX**
Chanteuse Comique.

11 **THE BORANI BROTHERS**
Disappearing Demons.

12 **Mons. DUFOUR & M'lle HARTLEY**
Parisian Dance Duettists.

13 Last week of the original Vaudeville, by J. R. Planché, entitled:

"PAUL'S DILEMMA."

CAST OF CHARACTERS:

Rose ..... Miss Madge Lessing
Georgette ..... Miss Ruth Davenport
Nanette ..... Miss Marie Carr
Captain Lorlot ..... Miss Jennie St. Clair
Uncle Baptiste ..... Mr. Charles R. Burroughs
Paul ..... Miss Irene Verona

Guests and Villagers.

14 National Anthem ..... Orchestra

For List of Coming Attractions see Next Page.

C. H. MUMM & CO.
EXTRA DRY.
Famous for its EXCELLENCE, PURITY & NATURAL DRYNESS.
FRED'K de BARY & CO., New York,
Sole Agents in the U. S. and Canada.

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For sale here and at Corner.

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EAU DE COLOGNE

Undoubtedly the finest and most refreshing perfume. Imported into the United States for over fifty years.

U. S. AGENTS,
MÜLHENS & KROPFF,
NEW YORK.

THE RECHERCHE.
Dining and Banqueting Rooms.
Elaborate Suites with Bath.
117, 119, 121, 123 and 125 W. 32d St.
and 110 West 33d St.

Perfect accommodations for "After Theatre Parties."

THE DUTCH ROOM.
Where all the Imported Beers are kept on draught, and German Delicacies are served.

Crown Make
TRADE MARK
SUSPENDERS

Preferred by Gentlemen to all others.
NONE BETTER.
FOR SALE BY LEADING DEALERS.

Have you tried the "RIENZI" Beer?
Order it from the Waiter.

LEVIBERG'S Celebrated "BOUQUET CLAREMONT" and "EL INFORME" Brand

of Cigars are sold here. **TRY THEM.** Also on sale at all first-class Cigar Emporiums, Clubs and Cafés

"THAT'S MY BOTTLE"

HACKLEY WHISKEY

J. G. ROSE & CO., Distributors, 23 Beaver St.

R. H. **MACY** & Co.

6th Ave. N. Y. — 13th to 14th St.

MEN'S STRAW HATS.

0.69 — The popular 2 oz. yellow straw hat, silk ribbon and leather sweat band, sold elsewhere at $1.00. — 0.69

0.83 — Japanese Sennet Braid and Rough and Ready Straw, 3 in. brim, sold elsewhere at $1.25. — 0.83

1.17 — Pineapple straw hats latest shape sold elsewhere at $1.50. — 1.17

0.69 — One lot China Sennet 3 in. brim, never sold under $1.00. — 0.69

BOYS' STRAW HATS

In Great Variety.

Open all day Saturdays

During June.

If Mr. Stanley and his wife ever quarrel it is quite possible that they will carry the war into Africa.

Smythe—"You look unhappy. What's the matter?" Roberts—"I have had a row with my uncle." Smythe—"Did you lose the ticket?"

Razzle—"How much did you pay for that dress suit you had the other evening?" Dazzle—"Fifty cents an hour."

Next Monday, June 26th 1893:

First Presentation of

SOLOMON & MORTON'S

One Act Nautical Operetta,

"The Admiral."

Arranged by FREDERICK SOLOMON.

A man went into a crowded store to buy some stockings for his wife. "I want striped ones," he said to the clerk. "We have very few stripes, sir," the clerk replied; "they are not so much worn now." "Are you sure?" "Oh, yes! quite sure? I will demonstrate the fact to you." Then he leaned over the counter and shouted: "Rats!" "See?" he added. "Yes," said the customer, "give me plain colors."

Examiner — Now Mr. Murphy, while on the subject of physical science, what are the properties of heat? Murphy (a Tipperary Candidate for license) — "Expanshun, surr." Correct. Give me an illustration. In Summer, surr, the sun, being hotter, causes the days to lengthen.

Literary Man (to his new factotum) — What became of the letter that was on my desk? 'at — Shure I mailed it, sor. Literary Man — Mailed it? You idiot. Why, there was no address on it. Pat — Shure I know that, sor, but I thought you didn't want me to know who you was writing to.

'Do you know how to build a stone wall?" — "Oh, yes, any fool knows that: you just have to set one stone on another."—"No, you don't!" thundered the farmer: "you have to set one stone on two."

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Charming Dining Room.

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Eighty thousand patrons daily at "The Metropolis," 24 & 26 E. 14th Street, near Union Square, (formerly "Dairy Kitchen") proves that the choicest viands, bakery delicacies, delicious candies (pure and fresh), pure fruit juice soda (hot or cold), and all sold at astonishingly low prices, with charming music, are appreciated. The tea and coffee for 5 cents are a veritable revelation to all lovers of good and wholesome beverages.

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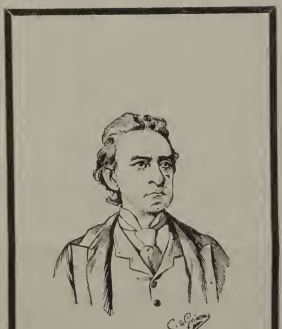

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Cannon's Café,
Proctor's Café,
Gotham Café,
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Standard Café,
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O'Neill's,
Imperial Café,
Arcade Café,
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2 Overture, Stradella ..... Flotow
3 Eighth Week of the Burlesque:
JOAN OF ARC,
OR
"THE MERRY MAID OF ORLEANS."
By FRED. SOLOMON.

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Princess Marie ..... Madge Lessing
Talbot, Earl of Shrewsbury ..... Agnes Evans
Lionel, his Aide de Camp ..... Dollie Clark
Duchess Isabelle ..... May Shannon
King Charles VII ..... James T. Kelly
Philip of Burgundy ..... Sol Min-dell
Jeanette ..... Vera Beidell
Pierre ..... Irene Rice
Jacques ..... Clara Primrose
Villagers, Wine-growers, Amazons, etc., etc.
Scene: A French Village, outside Orleans.
The "Nightingale Song," sung by kind permission of Mr. Rudolph Aronson.

4 M'lle LIZZIE BRAATZ,
Equilibrist.
5 First Appearance in America of
M'LLE MARIA PACRA,
(Chanteuse Franqaise Excentrique.)
From Les Folies Bergeres Theatre, Paris.
☞ PROGRAMME CONTINUED ON NEXT PAGE. ☜

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No Chemicals are used in its preparation. It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than* one cents cup. It is delicious, nourishing, strengthening, EASILY DIGESTED, and admirably adapted for invalids as well as for persons in health.

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Programme Continued.

6 **ESTUDIANTINA ESPANOLA FIGARO,**

Under the direction of Sr. PABLO ECHEPARE.

7 **M'lle MARGUERITE BRAATZ,**

Champion Wire Artist.

8 **"CARMENCITA."**

Accompanied by the SPANISH STUDENTS.

9 **LESLIE & HARTMAN.**

10 **DAGMAR & DE CELLE,**

11 **GRAND MEDLEY.**

Opening Chorus.....Company
Somebody's Baby.....May Shannon
At half past eight.....Vera Bodell
My Mary Green.....Gertie Sharpley
Dance.....Florence Kennedy, Irene Rice, Amy Clark
The Poor Gal did'nt know you know.....Agnes Evans
Molly-O'.....Maggie O'Keefe
Finale.....Company

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FRA DIAVOLO

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TOAST. "I will swear by that bottle."—TENNYSON IT. 2. Bergdorf's Cigar Bonfire. All Grocers and Druggists.

A pure, sweet, lasting smoke. A universal favorite among pipe smokers because of its absolute purity. Packed in patent canvas pouches.

J. B. Pace Tobacco Co., Richmond, Virginia.

VAFIADIS "NON PLUS ULTRA" EGYPTIAN CIGARETTES

The best and mildest Cigarette made. The only one that enters the KHEDIVIAL HAREM. To be had at all the Leading Hotels and Clubs all over the United States. All Live Dealers keep them. For Sale at KOSTER & BIAL'S Cigar Stand.

TH. VAFIADIS has own houses in LONDON, 15 Great St. Helen St., E. C.; CALCUTTA, 14 Dalhousie Sq.; RANGOON, 13 Merchant St.; NEW YORK, 39 Green St.

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The Piano of America — **The Piano of the World**

43,000 IN USE. — **IS PREFERRED BY ROYALTY** — **26 PATENTS.**

USED BY

Her Majesty Queen Victoria,
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H. R. H. The Duchess of Fife,
The Nobility of England.

— AND —

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THE

SELF-PLAYING "SYMPHONY"

Upon this Instrument may be played the most difficult as well as the lightest Compositions, without previous Instruction.

Warerooms, HARDMAN HALL, 5th Ave. & 19th Street.

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HANDSOMELY FURNISHED

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KOSTER & BIAL, 115 West 23d Street, N. Y.

CORRECT STYLES IN

Gentlemen's Hats.

All Colors.

Round and flat Crowns
Round and half rolled Brims.
More Hats, Styles and Prices than can be found elsewhere

McCANN'S,
210 BOWERY, bet. Spring & Prince.

L. SHAW'S
Skeleton Bangs & Ideal Waves.
Natural curled, feather light, life-like, beautiful
Wavy Hair Switches, made of all long Convent Hair.
All beautifying preparations of the celebrated
PERFUMER'S MONTE CHRISTO.
The best and most elegantly equipped Ladies Hair Dressing and Toilet Parlors in the world
24 WEST 14th STREET, N. Y.

For Sale by all first-class Hotels, Cafes, etc.

CHAS. SCHLESINGER & SONS, Prop. N. Y.

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD.

Lock Box 1358. — *New Orleans, La.*

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APPLIED FOR THE CURE OF DISEASES BY THE—

Owen Electric Belt and Appliances

TRADE MARK.
DR. A. OWEN.

Is now recognized as the GREATEST BOON ever offered benefiting Suffering Humanity. Its wonderful cures are not experiments but a PROVEN FACT. Our *Illustrated* Catalogue, containing cuts, prices, sworn testimonials and full information, in English, Swedish, German or Norwegian, or Treatise on Rupture cured with Electric Truss, mailed to any address on receipt of postage, 6 cents.

The Owen Electric Belt and Appliance Co.
New York Office, 629 Broadway.
Main Office and Factory,
191-193 State Street, Chicago, Illinois.
The Largest Electric Belt Establishment in the World.

100,384 RHEUMATISM and GOUT cured in every case since 1867. Famous Prescription 100,384 cures incur-

sables. Internal 75c. bottle.

Dr. A. B. De Volmerue, New Orleans, writes: "I have seen the marvelous action of your medicine in many instances."

All druggists and Wm. B. Muller, Ph. G., 42 University Place, New York.

FR. HUMPSCH,
RESTAURANT.
Fine Dinner with Wine, 75 cents.
57 W. 26th Street,
Old Rackett Club Building, NEW YORK.

LOUIS A GENT,
Manufacturer of
Mineral Waters,
211 & 213 E. 94th Street,
NEW YORK.

Garfield Tea
CURES CONSTIPATION.
Restores the Complexion,
CURES SICK HEADACHE.
Saves Doctors Bills. 25 Cts at Druggists.

First Chappie—I say, Chauncey, how do you manage to put your creditors off so?

Second Chappie—Me dear boy, perfectly simple, don't cher know; look at them through the wrong end of an opera glass.

J. ZOLLER,
FASHIONABLE
Boot and Shoe Maker,
106 West 24th Street,
Near Sixth Ave., NEW YORK.
All Orders and Repairing promptly attended to.

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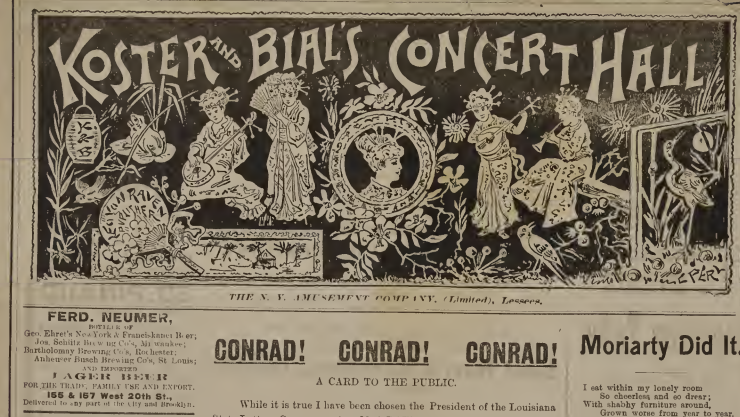
A. LE MOULT, THE FLORIST

172 — HAS ONLY ONE STORE, N. Y. — NEAR BROOME STREET.



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LAGER BEER

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155 & 157 West 20th St.,

Delivered to any part of the city and Brooklyn.

NOTICE.

I hereby respectfully inform the public that I have bought the Lager Beer Business of

Messrs. KOSTER & BIAL

formerly carried on at No. 124 W. 24th Street. The said business has been transferred to my establishment Nos. 155 & 157 W. 20th Street. The established reputation of the goods bottled by me and the prompt and efficient service for which I will and to assure to me from the customers of the above firm, a continuance of their valued patronage when I formerly served. Respectfully,

F. NEUMER.

HOEFFNER & CO.,

— FIRST-CLASS —

Truck and Wagon Builders,

47 BAYARD STREET,

Near Bowery, NEW YORK.

Repairing, Painting, Trimming, etc., promptly attended to. Warmes of every description made to order and warranted.

THEODORE VANDERVEER,

MERCHANT TAILOR,

790 SEVENTH AVENUE,

Bet. 51st & 52d Sts. New York.

Full Dress Suits to hire for Balls, Weddings, Parties, etc. Gentlemen perfectly fitted. Misfit Clothing for sale.

THOUSANDS MARVEL

AND CONTINUE TO PRAISE

THOSE K-WREN REMEDIES.

TRADE MARK.

THAT POSITIVELY CURE

COUGHS, COLDS, and all THROAT & LUNG DISEASES

LEADING TO CONSUMPTION.

K TROCHE

BENJAMIN THOMPSON OF THE "Old Homestead," SAYS: Gentlemen:—A bottle of your wonderful **K-WREN CHOCH BALSAM** cured me of a very severe cold. *Phy-Phoche* and *Catarrhal Specific* are also prime articles, and I have recommended them to every one in my Company.

Thankfully Yours,

BENJAMIN THOMPSON.

REGISTERED.

K-WREN

contains neither potash nor morphine. Sold by all Druggists.

M. B. KEEP & CO., Sole Agents,

63 EAST 13th ST., New York.

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PAUL CONRAD,

Lock Box 1458. New Orleans, La.

We Do It!

Prices Moderate.

Styles Correct.

Workmanship First-Class.

Suits to Order, from $20 00

Nicoll the Tailor

Bowery, 145 & 147. Broadway, 771.

Carl H. Schultz's Selters, Vichy, Carbonic.

43 to 49 First Avenue.

VASELINE.

FOR A ONE DOLLAR BILL sent us by mail, we will send, free of charges, to any person in the U. S. of States, all the following articles carefully packed in a neat box:

One tin-some box tin of Pure Vaseline, 10 cts.
One tube (large) bottle Vaseline Pomade, 15 "
One jar of Vaseline Cold Cream ..... 15 "
One cake of Vaseline Camphor Ice ..... 10 "
One cake of Vaseline Soap, unscented .. 10 "
One cake of Vaseline Soap, exquisitely scented ..... 25 "
One two-ounce bottle of White Vaseline 25 "
$1.15

Or for stamps any single article at the price.

If you have occasion to use Vaseline in any form as a medicine, or as a toilet requisite, goods put up in this special package are just the thing. A great many druggists are willing to purchase here, to take Vaseline put up in this form. Through persuasion as the sole proprietors, your trade will not know this special package. A two-ounce bottle of the best Vaseline issued by all druggists at ten cents.

CHESEBROUGH MFG. CO., N. Y.

Moriarty Did It.

I sat within my lonely room
So cheerless and so drear;
With shabby furniture around,
Grown worse from year to year.
I thought of every earthly plan
By which to change my life,
But nothing seemed the proper thing
Except to take a wife.

But how ask any woman fair
To share this dingy spot.
I told Bess I had not the heart
To bring her to my lot.
But she, wise little woman, said,
Joe, leave this while you can
Give me the right to manage, dear,
I have a scheme and plan.

Hundreds of men as poor as you
Have blessed the day they went
To Moriarty, who gives worth
For every dollar spent.
He asks but honesty and truth.
Square dealing when you buy;
He's shown the masses how to live,
Then why not you and I?

His furniture is not excelled
By any in the town;
His carpets are as fine and good
As ever were put down;
He drapes the windows o'er with lace,
Hangs pictures on the wall;
Adds tables, sofas, easy chairs
Until he's furnished all.

"So, Joe, dear, let us not delay,
This credit's just the thing
Will fix us comfy at home
Before the buds of spring.
Think how you dwell in stuffy rooms,
And waste your money dear;
When home is always to be had
With Moriarty near."

There is but one **JOHN MORIARTY,**
No. 1 4th Avenue, opp. 6th Street.
Third and Fourth Ave's cars pass the door.

No connection with any other house.

We claim the best smoke. The best English cigarette is a perpackage and give opinion.

PETER BUCKLEY

The Hoffman House BOUQUET CIGAR

EQUAL TO ANY IMPORTED.

FOR SALE BY ALL DEALERS.

Foster, Hilson & Co., MAKERS.

New York.

A. SCHULTE, **39 PARK ROW,** N. Y. TIMES BUILDING. Branch at N. Y. WORLD BUILDING

Imported Key West and Domestic Cigars, Cigarettes and Tobaccos. Box Trades Specialty.

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THOMAS WILLIS, FURNITURE and CARPET Warerooms, 6 & 10 Fourth Ave.,
25 per cent. cheaper than any other first-class house in the City. Special accommodation given on application. Opposite Cooper Institute.

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Publisher and Printer,
113 East 14th Street.

"GRAND SEC"
ALWAYS FRAPPÉ
HERE.

A Fashionable Accomplishment.
FENCING AND ITS ADVANTAGES.
Health, Culture, Amusement and Exercise.
LESTER SHAFFNER,
FENCING ACADEMY, 106 West 42nd Street.
Superior Instruction. Private Lessons to Ladies.
Open Evenings. Apply for Terms.
"A man who has acquired considerable fame by his proficiency with the foils. July 8, 1890, *Herald*.

J. J. OSTRICHER,
Importing Tailor,
467 SIXTH AVENUE,
N. W. Cor. 28th St. NEW YORK.

CLOSING OUT SALE of TROUSERS
At $6.09 To Order.

The oval style of package holding that sterling cigarette "Latest English" is contributing in no small way to the popularity of the brand.

Ask your dealer for Heumann's
Vermont Maple Sugar.
NONE GENUINE WITHOUT OUR LABEL.

Park Place, New York, runs out of Broadway opposite the Post Office. Among its features is the largest lamp store in the world, that of the Rochester Lamp Company. Ladies often like to go down among the large wholesale houses, and buy of first hands. They will find at 4 Park Place the largest and most artistic display of lamps ever shown—over 2000 varieties. The house sells single lamps.

No. 4711
EAU DE
COLOGNE
AND
TRANSPARENT SOAP
THE FINEST PRODUCTS.
WHITE ROSE
GLYCERINE SOAP

MERSON
SUPERIOR QUALITY.
MODERATE PRICES.
PIANOS

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FASHIONABLE
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Near Sixth Ave., NEW YORK.
All Orders and Repairing promptly attended to.

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NEW YORK HERALD
IT COVERS THE NEWS FROM POLE TO POLE.
AROUND THE WORLD EACH MORNING,—
THAT'S REALLY WHAT IT MEANS,
TO READ
"THE HERALD" DAILY AND SUNDAY.

Get your BANGS cut at "THE PARIS" (The artists late with "Bellchambers.") 116 W. 23rd Street, OPPOSITE KOSTER & BIAL.

KOSTER & BIAL'S CONCERT HALL.

THE NEW YORK AMUSEMENT CO. (Limited)
LESSEES.

Week commencing Monday, Feb. 23, 1891.
Matinees, Monday, Wednesday and Saturday.
Grand Vocal & Instrumental Concert.
Mr. W. J. ROETTKER, Director of the Music.

PART I.

1. March, Militaire ..... Metra
2. Overture, Tambour de Garde ..... Titl
3. THE FENZ BROTHERS, Vienna Duettists.
4. MACOMA & TAIERO, Transformation Jugglers.
5. THE COLEMAN SISTERS, Soubrettes.
6. A. O. DUNCAN, Ventriloquist.
7. First Appearance of THE CLINSERETTI TROUPE, Marvelous Acrobats.
8. First time of an entirely new Burlesque, entitled: "The Dandy Dragoons," or "The Pet of the Regiment."

CHARACTERS.

Maria, the Pride of the Dandy Dragoons ..... Estrella Sylvis
Sergeant Sulpicio do. do. ..... Paul Saville
Albert, a young dude ..... Madge Leaning
The Countess von Zollo, a widow ..... Horace Randall
Count Aytoncin, Colonel ..... Josie Gregory
Victor, friend of Albert ..... May Shannon
Dragoons, Guests.

3 MATINEES EVERY WEEK 3,
Monday, Wednesday and Saturday.

Kinney Bros'
"Latest English"
CIGARETTES
Brightest Virginia and Purest Turkish
A BEAUTIFUL BLEND AND
A PERFECT SMOKE.

THE CELEBRATED
PIANOS SOHMER PIANOS
Are at present the most popular and preferred by the leading Artists.
NOS. 149 .0 155 EAST 14TH STREET, NEW YORK

Garfield Tea
CURES CONSTIPATION,
Restores the Complexion,
CURES SICK HEADACHE.
Saves Doctors Bills. 25 Cts. at Druggists.

THE
HARDMAN
PIANO
IS THE MARVEL OF MUSICAL SUCCESS.
WAREROOMS:
FIFTH AVENUE & 19th STREET.

ED. PINAUD
PARIS, 37 Boulevard de Strasbourg.
ED. PINAUD'S CELEBRATED PERFUMES Violet of Parma. Ixora Grenat.
ED. PINAUD'S QUININE WATER, The world renowned Hair Tonic.
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FOR SALE EVERYWHERE.

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Formerly with Koster & Bial,
Bottlers of
THE PH. & WM. EBLING BREWING CO'S.,
CELEBRATED LAGER BEER,
Milwaukee, St. Louis, Rochester and all Imported Beers.
120 W. 17th ST., N. Y.
Orders to Mail and Telephone promptly attended to

VELVETIA
:GOOD:
COMPLEXION
Powder and Liquid.
Your "Velvetia" powder when used in the face "make up," the effect is beautiful. For arms and neck is especially good.
JENNIE JOYCE.
Powder 25c. and 50c. per box.
Liquid 50c. per bottle.
You can get it at Dittman's 14th Street Pharmacy, or of Chipman Medicine Co., 26 Church Street, N. Y.
Write for Sample.

DR. T. FELIX GOURAUD'S ORIENTAL CREAM, or MAGICAL BEAUTIFIER.
Removes Tan, Pimples, Freckles, Moth, Patches, Rash, and Skin Diseases, and every blemish on Beauty, and defies detection. It has stood the test of 40 years and is so harmless we taste it to be sure it is properly made. Accept no counterfeit of similar name. Dr. L. A. Sayer said to a lady of the *haut ton* (a patient): "*As you ladies will use them, I recommend 'Gouraud's Cream' as the least harmful of all the Skin preparations.*" For sale by all Druggists and Fancy Goods Dealers in the United States, Canada and Europe.
FERD. T. HOPKINS, Proprietor, 37 Great Jones Street, New York.

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.
MANUFACTURED BY THOS. H. HALL, NEW YORK.
FOR SALE EVERYWHERE.

Ladies & Gentlemen's Tailoring
SHERMAN, SAMUELS & CO., 1170 Broadway, Corner 28th Street.

PURE CLEAR HEALTHFUL WATER. celebrated French scientist Dayton, Ohio. New York & and Salesroom, 1255 BROADWAY. R. C. ANDE...

The finest eyes are those that unite sense and sweetness. The Eye, the most expressive of features, becomes beautiful, sparkling and strong by using

Oculine

This absolutely harmless lotion is also a positive cure for Bloodshot and red and diseased Eyelids. Leading Druggists, Toilet Bazaars, or mail, $1.00 per bottle. Oculine's consultation free F. M. also pamphlet and sample free. Main Office,

Oculine M'f'g Co., 45 E. 20th St., N. Y.

A WORD OF WARNING.

There are many Dress Shields, each represented to be "just as good as The Lily," THEY ARE NOT, but, like all counterfeits, lack the peculiar and remarkable qualities of the genuine. In buying Shields ask for the Lily Dress Shields and insist on getting them. Wide-awake dealers generally sell them; the sleepy ones soon will.

Do you want your home to be lighted by a Lamp?

A Lamp which gives a light purer and brighter than gas light, softer than electric light, more cheerful than either. That lamp is

"The Rochester."

For economy, the use of the elite of New York. The safest, the brightest, the most simple and as ladies especially the delight of ers and 2,000 artistic varieties of these beautiful lamps.

ROCHESTER LAMP CO., 45 Park Place, N. Y. Largest Lamp Store in the World.

K. MacColl's Perfect fitting Gloves

can **only** be obtained at her store, 56 West 23d St., opp. Eden Musee, where you will also receive advice and one treatment **free**, upon restoring and promoting the growth of your hair,

BY BRINGING THIS COUPON.

...have fitted perfectly.

Chas. Grode. Carl Ehrhard

GRODE & CO.,

(Successors to Ph. Mauer.)

102 East 14th Street

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RHINE WINES, CLARETS, ETC.

SOLE AGENTS:

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BARGAINS IN FURS.

Sealskin Garments, CAPES.

A good Assortment of

Furs of all Kinds

still unsold.

To avoid carrying this stock over, I am selling at remarkably low prices (spring prices)—for Furs and IT WILL PAY YOU TO BUY NOW.

I make only first-class goods, and every article is guaranteed to be as represented.

HENRY SIEDE,

14 W. 14th Street, & 5th Ave., cor. 38th St., N. Y. CITY.

ESTABLISHED 40 YEARS.

ALLEN & GINTER'S

Richmond Straight Cut No. 1

CIGARETTES

ARE THE BEST!

Carmencita Extract Triple.

is the Newest and Best Perfume.

Fragrant—Delicate—Lasting.

Manufactured by THE HOME MEDIOATION CO.

For sale only at B. ALTMAN & CO., Agents.

KOSTER & BIAL'S CONCERT HALL.

Programme Continued.

During the Burlesque

CARMENCITA

will introduce

Valse Espagnole, SANJAGO.

Vocal arrangement by W. J. ROSTETTER.

PART II.

THE FENZ BROTHERS

9 10

DOT PULMAN,

in her original Specialty.

11. **OLLA PODRIDA.**

1 Opening Chorus ..... Company
2 Come buy my flowers ..... Lou Miller
3 What is the matter with Annie ..... Josie Gregory
4 Jost another ..... Mamie Gilbert
5 Hush Little Girl ..... Grace Stacy
6 On the spree ..... May Shannon
7 Once upon my time ..... Madge Lessing
8 Torrah ..... Maud Harvey

Every Sunday: GRAND SACRED CONCERT.

NEXT WEEK:

Second and last Week

—OF—

The Slinsoratti Troupe.

HERMAN & LIMAN, - - - - - - - - Representative Agents.

The Sohmer Pianos used here.

MASON & HAMLIN ORGAN USED HERE.

Bowling Alley, Billiard and Rifle Range Downstairs.

CHEW **VIRGIN LEAF** TOBACCO

"Kinney Bros'" Latest English

CIGARETTES AS A HIGH CLASS BRAND THAT APPEALS TO THE MOST FASTIDIOUS CONNOISSEUR

A PERFECT SMOKE.

Offered this

C. H. MUMM & CO.

EXTRA DRY.

The Favorite Champagne

of connoisseurs throughout the civilized world.

GOODMAN'S Don't forget the old Stand near 44th Street.

Dress Suits to Hire, For Balls, Parties, Weddings, Receptions, etc.

695 THIRD AVENUE. Bet. 43rd and 44th Sts., New York.

CARMENCITA

was so delighted with a perfume manufactured by the Home Medication Co., that she gave permission to use her name in connection with it and allowed the manufacturers to call the perfume the "CARMENCITA EXTRA TRIPLE." It is for sale only at B. ALTMAN & CO'S Store.

The peculiar "coin art" designed cards now being packed in KINNEY BROS. cigarettes are creating a popular furore. They are certainly the most artistic novelty ever offered in cigarettes.

Monongahela and Monogram WHISKEY,

CARSTAIRS, McCALL & CO.

No. 1 State Street, N. Y.

Kinkora Restaurant

And Table d'Hote,

RIMOLDI & BIANCHI

No. 131 West 23rd Street,

Late with Delmonico. Near Sixth Ave.

LOUIS A. GENT,

Manufacturer of

Mineral Waters,

211 & 213 E. 94th Street, NEW YORK.

PEDINE The great foot remedy for **REDUCING THE SIZE** and for **COLD, TENDER, OR PERSPIRING** feet. Now on sale everywhere. A **TRIAL** package may be obtained **FREE** where Pedine is on Sale. If you cannot find it near you, we will mail you a full size package for **50c.** A **TRIAL PACKAGE** for a dime, or our illustrated pamphlet free.

THE PEDINE CO., WORLD BUILDING, N. Y.

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BEEMAN'S PEPSIN GUM

A DELICIOUS

REMEDY FOR INDIGESTION.

KETCHUM'S

HORSE SHOE

126 & 128 WEST 23d ST.,

FIRST CLASS BAR AND CAFE,

LADIES & GENTS RESTAURANT,

Nearly opposite Koster & Bial's.

The Brunswick-Balke-Collende Co.

No. 860 BROADWAY, N. Y.

The most extensive Manufacturers of Pool and **Billiard Tables** in the world.

Newest and most elegant styles with the UNEQUALED MONARCH CUSHIONS, billiard materials, cloth, balls, cues, etc., of our own manufacture and patent.

All the Pool and Billiard Tournaments at KOSTER & BIAL'S Billiard Room are made on **The Brunswick-Balke-Collender Co** tables.

New York, Chicago, Cincinnati, St. Louis.

GOLD MEDAL, PARIS, 1878.

W. BAKER & CO.'S Breakfast Cocoa

from which the excess of oil has been removed.

It is absolutely pure and it is soluble.

No Chemicals

are used in its preparation. It has *more than three times the strength* of Cocoa mixed with Starch, Arrowroot or Sugar, and is therefore far more economical, *costing less than one cent a cup.* It is delicious, nourishing, strengthening, easily DIGESTED, and admirably adapted for invalids as well as for persons in health.

Sold by Grocers everywhere.

W. BAKER & CO., Dorchester, Mass.

FOR ALL THE PEOPLE

READ THE

Recorder

N. Y.

PRICE 2 CENTS

FEARLESS. TRUTHFUL JUST.

THE N. Y. AMUSEMENT COMPANY, (Limited,) Lessees.

Carl H. Schultz's
Selters, Vichy, Carbonic.
430 to 440 First Ave.

John Neumann,
Manufacturer of
Ale Pumps, Bar Lining, &c.
118 & 120 ELIZABETH ST.,
Bet. Broome & Grand Sts., NEW YORK.

Bloch
HATTER
BENNETT BUILDING
CORNER FULTON & NASSAU STS.
& 389 THIRD AVE.,
NEAR 53D ST. NEW YORK.

ASK YOUR GROCER FOR
Fleischmann's
VIENNA & HOME MADE BREAD
"NONE GENUINE WITHOUT OUR LABEL."

J. Zimmermann & Bro.,
Late with MAURICE RAPP.
TAILORS,
No. 153 West 23rd Street,
3 doors W. of Proctor's, NEW YORK.
Good fit and workmanship guaranteed.

AN OPPORTUNITY.
I will furnish flats and houses direct from the factory at 40 per cent. below retail and instalment prices. Terms, $200 worth $3 per week. $500 at $5. $1000 at $8. $4000 at $25. No money required down. Enormous stock. Satisfaction guaranteed. Address,
JARED FLAGG, Manufacturers Agent,
103 West 29th Street.

LOUIS A. GENT,
Manufacturer of
Mineral Waters
211 & 213 E. 94th STREET,
NEW YORK.

LARGEST ASSORTMENT OF
Guns, Revolvers, Fishing Tackle,
—SPORTING GOODS.—
C. RECHT, 182 BOWERY, New York.
Depot for Theatrical Stage Hardware.

(From the COSMOPOLITAN MAGAZINE.)

CARMENCITA.

SEE PAGE 4.

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NOTICE!
On Special Credit you can purchase the best of Furniture, Carpets, Bedding Oil Cloths, &c., at JOHN MORIARTY'S, No. 1 Fourth Ave., opposite 6th St. at prices that defy competition.

MORIARTY'S,
No. 1 FOURTH AVENUE,
opposite Sixth Street.

That Meritorious Man.

I.
Since Merit now doth rule the World,
The World will happier be
For merit takes the foremost rank,
Where merit's stand should be.
'Tis Merit makes the Merchant strive
With all his might and main
To merit custom for his goods,
And customers retain.

II.
Now if to merit you're inclined
There's one man I know well
Whose meritorious custom is
The best of goods to sell,
At prices too so very low
That they can ne'er be beat,
Why just a visit to his store
Is certainly a treat!

III.
You there will see of furniture
The best in every line,
In styles quite new and pretty too
Which you can buy on Time !!
You can select whatever you want
And pay a portion down,
And have your goods sent free of charge,
To any part of Town!!

IV.
The balance by instalments then,
Of course you'll duly pay
And feel within your pretty home,
Happier, day by day—
John Moriarty is the man,
Whose merit is so rare
That you will find him always deal
With you upon the square.

V.
"Do you to others as you'd have
All others do to you,"
This is his watchword every time,
A watchword firm and true,
Just as he represents the goods,
So you will find them sure,
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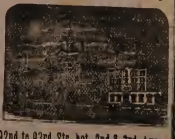

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Loena, known as Shorty ..... Lena Larue
Philicome, Grand Usher of the Gods ..... Allie Vivian
Ajax I. } Two holy Terrors ..... Ida Chamberlain
" II. } ..... Dolly Clark
Achilles, The Masher ..... Irene Rice
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That you might dance forever."

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Mlle. ILONA NEMETHY, Chanteuse Hongroise,

Tyrolean National Singers "THE EDELWEISS."

PART I.

1. March—"Frisch in's Feld,".....Strauss
2. Overture—"Fra Diavolo,".....Auber
3. Selection—"La Traviata,".....Verdi
4. **Mlle. Ilona Nemethy.**
5. Polka—"Gerster,".....Bial
6. **"The Edelweiss."**

PART II.

7. Overture—"Merry Wives of Windsor,".....Nicolai
8. **Mlle. Marie Vanoni.**
9. Gavotte—"Secret Love,".....Resch
10. Selection—"Bonnie Scotland,".....Catlin
11. Waltz—"Italian,".....Strauss
12. **"The Edelweiss."**

PART III.

13. Overture—"Orpheus,".....Offenbach
14. **Mlle. Marie Vanoni.**
15. "Perpetuum Mobile,".....Gungl
16. **Mlle. Ilona Nemethy.**
17. Galop—"Swallow's Fly,".....Wiegand
18. **"The Edelweiss."**

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KOSTER & BIAL

PROGRAMME.

VOL. I. New York, Thursday, May 8. 1879. No. 4.

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CONCERT PROGRAMME.

Musical Director. - - - R. BIAL.

Fourth Night—Thursday, May 8th, 1879.

PART I.

1. MARCH "Greeting to New York" — R. BIAL
   (Expressly composed and respectfully dedicated to the New York Public.)
2. OUVERTURE "Die Felsenmühle" — REISSIGER
3. WALTZ "Die ersten Kuren" (new) — JOH. STRAUSS
4. FACKELTANZ (new) — FLOTOW
5. POLKA "Harriet" — R. BIAL

PART II.

6. OUVERTURE "Tell" — ROSSINI
7. WALTZ "Dorfschwalben" — JOSEF STRAUSS
8. SONG "for two Cornets à Piston" — R. BIAL
9. CHORUS AND MARCH from "Tannhäuser" — R. WAGNER
10. POLKA "Im Krapfenwald" — JOH. STRAUSS

PART III.

11. OUVERTURE "Fra Diavolo" — AUBER
12. WALTZ "Jungherrentänze" — JOS. GUNGL
13. QUADRILLE "La belle Helene" — OFFENBACH
14. POLKA MAZURKA "Gruss aus Oesterreich" — JOH. STRAUSS
15. POLKA "Leichtes Blut" — JOH. STRAUSS

During the Intervals Soli on the Grand Jardine Organ.

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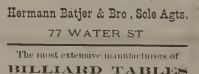

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Koster & Bial Programme.

KOSTER & BIAL, Props.

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Music in this country has long been a cultivation with the utmost care and has always been appreciated. The cultivation of this art, however, was hitherto confined to performances of a special character. Our great metropolis has never had what the large centres of the European countries deem indispensable, namely, a family-resort for the interpretation of good popular music. American visitors to Europe missed on their return the charming concert-gardens of Vienna, the brilliant palace-cafés of Paris, the grand promenade-concerts of London.

Messrs. Koster & Bial, after long and careful consideration, resolved to offer the public an establishment to fill the want referred to. Having regard to the habits and taste of New Yorkers, differing, as they do from those of European Capitals, they did not aim to erect some shavish imitation of one or the other trans-Athantic establishment of the kind, but to create an entirely original institution, which might be safely called an *ensemble* of all that Europe offers in the line of popular concert-halls.

In order to carry out this plan, the services of Mr. Hermann J. Schwarzmann, the renowned architect of the Centennial Exhibition, were secured. A glance at the premises will show how far Mr. Schwarzmann has succeeded.

Two large *Salles* connect with a smaller one, so that three halls form one continuous line of uninterrupted promenade, changing three times in character, but impressing the visitor as spacious and in keeping with the general design.

Perfect harmony prevails between the ornamentation and decoration.

The rich and noble decorations, in the modern Renaissance-style, of the Entrance-hall blend beautifully with the fantastic oriental frescoing of the connecting smaller hall, which may appropriately be styled a conservatory. The third, that is the Concert-hall proper, has a calm and dignified repose about it, which feeling is increased by the fine appearance of the orchestra-platform, backed imposingly by its large Jardine-Organ.

Instead of the monotony not unusual in European establishments of a similar character, the visitor here finds variety of style, elegance and artistic excellence.

As to details of decorations, they can hardly be described. Mr. Schwarzmann's chief quality is artistic independence. Sticking closely to the style decided on he still creates numbers of delightful combinations of his own good taste. So the modern Renaissance of the Entrance-hall has about it an oriental charm entirely original, the effect of which is very striking when illuminated. Then the perfect unity of the ornamentation of the ceiling, the walls, the boxes and galleries becomes most apparent. You will then easily recognize the similarity of the decorations of this hall, and the oriental coloring of the fantastic conservatory, with its fine statues in the corners and the elegant fountain in the centre, when the beauty of the Concert-hall, which could not have had more artistic care bestowed on it, had it been intended for the apartment of a prince, will be fully appreciated.

The character of the whole establishment cannot fail to give satisfaction to the members of our best families. Every gentleman may take his wife and children to such a resort and listen to the strains of the music of the Grand Orchestra, which is under the direction of Herr Rud. Bial, the famous Conductor of the Kroll's-Garden Concerts, and the Walhner-Theater, and the Kroll Opera in Berlin, whose services Messrs. Koster & Bial have succeeded in securing. No music other than finest specimens of popular compositions of every kind and nationality will be rendered.

As to the acoustic properties of the building, one will be able to hear perfectly from any part of the halls, and boxes, and galleries.

Ventilation - arrangements have been made, based on the latest experiences in this important matter.

The seats are exceedingly comfortable, and invariably in connection with tables.

Refreshments of all kinds will promptly be served by expert waiters. In the halls the visitor will not meet with the eyesore of a bar. This will be found in the basement; it is in itself a model of originality and beauty, and ornamented with various German and English "Trinksprüche." The basement contains also a bowling and a shooting-gallery.

In short, every provision has been made for the comfort of lady and gentlemen visitors.

In conclusion: Messrs. Koster and Bial present the attractions of this establishment to the public after thoughtful preparations. They believe they have neglected nothing that seems necessary for the success of their enterprise.

New York needed an elegant, popular concert-resort; it exists now. Our metropolis will no longer be without that which Paris, Vienna, Berlin, London, have so long patronized!

Let us enjoy the most popular art in the most popular manner, in the only way indeed, that can result in making popular music a refining medium for the public at large.

The women suffragists of Great Britain are apparently no less resolute than those of our own country. Notwithstanding the rebuffs they have received from Parliament on the question of the franchise, the leader of the movement are preparing themselves not only to obtain Parliamentary votes, but to take part personally in the House of Commons debates. It was recently announced that Mrs. Fawcett had been elected president of a ladies' debating association. The best debaters are those who hold their opinions strongly, and it is pretty well known that most women have notions of their own on a wide variety of subjects. Women in general do not trouble their heads much with politics; but the lady politician, as experience in many ages and countries has proved, is not quite such a *rara avis* as some ignorant people suppose. The late Miss Marlineau was an able expounder of the soundest principles of political economy, and her advice was often eagerly sought for by Ministers of the Crown. And in this country some of our most distinguished statesmen have found their wisest and ablest advisers in the women of their households.

A LOVE SONG.

Kiss me, darling. Let your lips
Be a rose that breaks apart,
And I'll be the bee that sips
Honey from the rose's heart.
Ah! the scarlet leaves inclose
Of this blossom blown for me.
Happy fate to be a rose!
Happier fate to be a bee!

Kiss me, darling. Let your eyes
Be the violets on the hill:
I will be the wind that flies
Hither, thither, at its will.
When my kiss upon them lies
Then the blossoms, sweet and shy,
Must look up in swift surprise
While the laughing wind goes by.

Kiss me, darling. Let my heart
Be a warm and pleasant nest;
Come and swing its doors apart,
Enter in and be my guest.
Love stands just within the door
Tender shall his welcome be:
There, my darling, evermore
Sing your song for him and me.

Frank Leslie's Ill. Newsp.

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The Press on the Opening.

The theatre in West Twenty-third street, built for Dan Bryant's Minstrel Troupe, and afterward called the St. James Theatre, was opened last night as a summer concert hall. It will hereafter be known by the simple designation of KOSTER & BIAL'S. A wonderful transformation has taken place. The parquet has been levelled, the stage torn out, and a rear building added, affording a depth of 200 feet, through to Twenty-fourth street, with a uniform width of fifty feet. The result of a claimed expenditure of $75,000 in making these changes was displayed when the doors of the new place were thrown open. The interior, filled, as it was later on, with well dressed people, seated or moving about in a flood of brilliant light, presented a most pleasing aspect. The new concert hall was patterned by H. J. Schwarzmann, who designed the Centennial Buildings.

The building added to the theatre proper is connected with the part formerly used as a stage. The roof of the latter is pierced by hammered glass skylights, affording good light. Around the four sides of the dome are rows of gas jets, while there are two sunlights and innumerable crystal chandeliers at the sides of the building. The style of frescoing is that of the Renaissance, which has been employed throughout. A fountain in the centre of the floor bears a figure of Venus of heroic size, with two Cupids riding on dolphins, while on every hand are ferns and tropical plants of all descriptions. Underneath the added building is the department from which the edibles and fluids were furnished, and this is reached by a broad staircase from the main hall. At the side of the latter are handsomely upholstered *logea* for parties. The balcony has been transformed to similar use. A stage at the rear had an orchestra of twenty-five well trained musicians, led by

Concert-Programme.

Fifth Night—Friday, May 9th, 1879.

PART I.

1.	BLONDIN-MARCH, (new)	R. BIAL
2.	OUVERTURE "Zampa"	HAROLD
3.	WALTZ "O beautiful May"	JOH. STRAUSS
4.	BALLET-MUSIC "Sylphiden-Tanz"	R. BIAL
5.	CORONATION-MARCH from "The Prophet"	MEYERBEER

PART II.

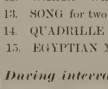
6.	OUVERTURE "Fledermaus"	JOH. STRAUSS
7.	WALTZ "Soldier's Songs"	JOS. GUNGL
8.	FANTASIE "Traumbilder"	LUMBYE
9.	AVE MARIA, Oboe-Solo, **Oboe: Mr. J. Eller.**	SCHUBERT
10.	POLKA "Dr. Clyde"	R. BIAL

PART III.

11.	OUVERTURE "Dichter und Bauer"	SUPPE
12.	WALTZ "Wine, Wife and Song,"	JOH. STRAUSS
13.	SONG for two Cornets à Piston	R. BIAL
14.	QUADRILLE "Grand Duchesse"	OFFENBACH
15.	EGYPTIAN MARCH	JOH. STRAUSS

During intervals Soli on the Grand Jardine Organ.

Kaiser-Weine.



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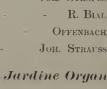
New York

Vins fins de Bordeaux.



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RUDOLPH BIAL, of Berlin, whose programme of light music seemed to be fully appreciated. Upon the stage is also an organ for the projected Sunday evening concerts. In the basement are bowling alleys and a rifle range. Judging from the throng that attended last night it may be assumed that the new place is to become popular with the masses.

[N. Y. Herald.

The people enjoyed an opening night-a notable opening night, for the unqualified success of the venture will cause it to be long remembered.

After an Organ solo on the great Jardine organ played by Mr. Jardine himself—Mr. RUDOLPH BIAL was welcomed with great enthusiasm as he took his place, violin in hand, to conduct the opening march, "Greeting to New-York," a clever composition written expressly by Mr. BIAL for the occasion. The most interesting numbers on the programme for the night were the selections from Deblitz's new comic opera, "Le Roi l'a Dit"—as interesting a work as Bizet's "Carmen"—the "Fledermaus" overture of Stranss, Schubert's "Ave Maria," as a solo for oboe, played by Mr. J. Eller; Terschak's Fantasie for solo flute, played by Mr. Weiner, and the several dance pieces of Mr. BIAL. But criticism of the playing is out of the question. It is enough that the immense audience, apparently highly respectable, was satisfied, contented, merry and, as the hour grew late, as jolly as much music (&c.) could make them.

[N. Y. World.

(To be continued.)

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Ask your waiter for the "Puck" Cigarette, they are the nobbiest and best out.

Mr. Wallack has purchased from Henry J. Byron, the English dramatist, "Our Girls," the companion piece to "Our Boys," which has had such a wonderful run in London. It will be produced in the fall.

The "Fest-Polonaise" by RUD. BIAL is a favorite piece of the German Emperor. In Berlin it was once executed, by order of his Majesty, by an orchestra of 120 and a chorus of 80.

The movement looking to a World's Fair in this city in 1883 is gathering strength. A national convention of Governors of States and Mayors of cities will be held in this city in June next, to consider measures of finance and legislation. Hon. Richard C. McCormick, who so creditably represented this country at the Paris Exposition, suggests in a published letter that at least three years should be allowed for the construction of the buildings and the adornment of the grounds, and that the administration of the Exhibition should be intrusted to a very small commission, with absolute powers, who should be well paid for their services. He thinks that the Exhibition grounds should have a water front, where heavy and bulky goods may be unloaded directly from vessels without onerous terminal charges. It is stated that the site of the Exhibition has been already selected, but the committee decline to make it known at present.

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Milwaukee Export Beer,	- $1 20
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ERLANGER, do.	- 2 00

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Messrs. Koster & Bial, a couple of German gentlemen, have been quietly turning the old St. James Theatre (formerly Bryant's Opera House), in West Twenty-third street, near Sixth ave., into a concert hall. The leader, Professor Rudolph Bial, a cousin of one of the proprietors, has been specially engaged from Berlin. There for twelve years he was conductor at the Wallner Theatre. Later, for three years, he was proprietor and director of the famous Kroll's Garden. Here Madame Gerster began her operatic career, and Professor Bial says that for the first four weeks she was an entire failure, but suddenly she sprung into favor, and from the Emperor down all contributed to her fame. Professor Bial brought out last year Adelina Patti, her first appearance in Berlin since 1861, paying her 12,000 thalers a night and making a very profitable engagement of it, notwithstanding the Emperor said the Berliners would not pay $5 for a seat. Professor Bial proposes to give concerts after the style of Strauss in Vienna light, cheerful and thoroughly musical. He has selected his orchestra of twenty-five from the Philharmonic and Symphonic societies. It is the purpose of Messrs. Koster & Bial to give New Yorkers a musical resort on the European plan, where a man and his wife will be as safe as in any theatre, and where the strictest decorum will always prevail.

[N. Y. Herald.

A NOVELTY IN NEW-YORK RESORTS.

A want is shortly to be supplied which the peculiar cosmopolitan population of New-York has long felt. Messrs. Koster & Bial are about to open in Twenty-third-st., near Sixth-ave., a building which will embrace the chief distinctive features of a Berlin beer garden, a London music hall and a Parisian *café chantant*. The building selected for the purpose is the old St. James Theatre, and a rear building on Twenty-fourth-st. has also been used. The two have been thrown into one, making a hall 40 feet wide and 200 feet long, with a seating capacity for 1,000 persons at tables upon which will be served all manner of drinks and edibles. The room has been frescoed in the most magnificent manner neither Delmonico's nor even the Brunswick surpasses it in richness of color. In fact, New-York will be genuinely surprised at this part of the display. There are to be galleries with semi-private boxes, and seats without number. In the basement will be a bar, bowling alley and shooting gallery, but set apart from the concert room itself. Every imaginable provision for comfort (not dissipation) has been made. Such strict order is to be maintained as to commend the place as a family resort to which children may be brought. There are to be given daily and nightly concerts by a band of twenty-five performers, led by Rudolph Bial, late director of the Kroll Garden, Berlin. From time to time soloists will be introduced in song and instrumental music.

[N. Y. Tribune.

Our theatrical managers evidently put a practical faith in The World's diagnosis showing the restoration of business confidence throughout the country. Mr. Lester Wallack is about to make his first grand Western tour under conditions which preclude the possibility of financial mishaps. Mr. Haverly, a Western manager of much repute, while controlling other places of amusement has boldly taken charge of the fine Lyceum Theatre in Fourteenth street which has proved to be the cutecomb of so many of his predecessors, and bids fair to make it a treasure house for himself. Mr. Daly proposes to galvanize the old Olympic Theatre, once so renowned under the joint auspices of Jefferson and Mrs. John Wood and more recently illuminated by the pantomimic genius of poor George L. Fox. There he will bring out a dramatic version of "L'Assommoir," which has been made really readable as a novel in English by a clever translator and adapter, Mr. John Stirling. Mr. Palmer, of the Union Square Theatre, has just produced a new and successful drama with lavish expenditure upon stage and scenic effects. An enterprising German firm is transforming the old St. James Theatre, near Masonic Hall, into a Kroll garden of the Faderland pattern, and appears to have given unlimited scope to architects, fresco painters and general decorators at this novel place of amusement. Neither have Mr. Steele Mackaye and Mr. Amos R. Eno spared expense in re-creating the Madison Square Theatre at the rear of the Fifth Avenue Hotel, while at the same time Mr. Duff in the Standard Theatre seems to be constantly rebuilding "H. M. S. Pinafore" and providing it with new canvas to catch the steady breezes of popular favor. All of which enterprises unmistakably corroborate the witness borne by our correspondents and contributors in The World of Saturday as to the return of good times.

[N. Y. World.

Colonel Ash, the well-known Secretary of the Board of Directors of the Centennial Exhibition, who, just returned from Europe, said, that this Concert establishment of Koster & Bial surpasses in beauty almost everything of a similar character in Europe.

Great are the lamentations of certain of the Parisians about the demolishing of the Théâtre Ventadour, and yet they have allowed it to be accomplished without taking any effectious steps to arrest the hand of the destroyer. Where their so long cherished Italian opera is henceforth to find a new home is becoming a question of significant importance.

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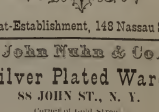

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The moon now shines bright,
And its clear mellow light,
Like a flood, falls on country and town.
And the sparkling snow gleams,
'Tis like silver it seems,
And the stars twinkle merrily down.

Two young lovers glide
In a sleigh side by side,
And the man had his sheltering arm
'Round the maiden's trim waist,
And her lips he stole quick
And he vows he will shield her from harm.

He thinks no one near,
So, into her ear,
He whispers words—you know what kind—
But he quickly grows dumb,
As he hears a "Yum-yum!"
From a boy on a sled tied behind!

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TO THE PUBLIC.

The pleasure and satisfaction manifested at our last re-union has encouraged the Roscius to appear before their patrons in a new role.

We will present the beautiful drama "Eileen Oge, or Dark is the Hour Before the Dawn." To many it may be familiar, but we will endeavor to do justice to its various parts.

Miss Louise S. Wooley, who kindly aided to make our last entertainment a success, will, we are pleased to announce, with Mrs. W. V. Schmeckenbecher, Miss Eva Kelly, Miss Maggie Collins and several others of our lady members, lend their presence and accomplishments for this occasion. To these ladies the Roscius are greatly indebted and offer their sincere thanks.

The music will be under the direction of Prof. Alexander, whose ability and choice of selections are too well known to require mention.

Last season, at our Entertainment and Reception, many prominent citizens, from our own and sister cities, were noticeable, and we trust they will flatter us with their patronage, while we extend to them and all a Merry Christmas and the greetings of the New Year.

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EILEEN OGE,

OR

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HARRY LOFTUS	Mr. J. A. Hallanan, Jr
Mr. McLEAN	Mr. C. H. Richards
BRIAN O'FARREL	Mr. Edward S. Murphy
FATHER MAHONEY	Mr. Andrew McDonald
Mr. MORIARTY	Mr. William J. Flanagan
JOHN THOMAS	Mr. Thomas Loomis
TIM, the Penman	Mr. Peter J. McCann
CREAGH	Mr. Arthur Lalousbr
TALBOT	Mr. John Nicholason
McSHANE	Mr. John McCormeck
ANDY	Mr. James Harrisson
PHADRAG	Mr. Charles Jones
OFFICER	Mr. Harry Davis
THADY	Mr. L. Mayer
EILEEN MORIARTY	Miss Louise S. Wooley
NORAH O'DONNEL	Mrs. W. V. Schmeckenbeches
Mrs. O'DONNEL	Miss Maggie Collins
BRIDGET MAGUIRE	Miss Eva Kelly

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Act I.

Scene 1. The Leylands. Scene 2. Room in Loftus Hall. Scene 3. The Leylands.

Act II.

Scene 1. Room in Mr. Moriarity's Home. Scene 2. Road near Loftus Hall. Scene 3. The Meadow Bottom.

Act III.

Scene 1. Room in Mr. Moriarity's House. Scene 2. Road near Loftus Hall. Scene 3. Room in Old Water Mill.

Act IV.

Scene 1. The Leylands. Scene 2. Room in Loftus Hall. Scene 3. The Leylands.

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Mr. WILLIAM J. MURPHY, Secretary.
Mr. ARTHUR LABUSOHR, Treasurer.
Mr. S. A. MURPHY, Business Manager.
Mr. EDW. S. MURPHY, Stage Manager.
Mr. J. A. HALLANAN, Jr., Ass't Stage Manager.
Mr. WM. J. ALEXANDER, Musical Director.

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J. A. HALLANAN, Jr., W. J. ALEXANDER,
W. J. DENNEEN, S. A. MURPHY.

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JOHN F. HALLANAN, - - Chairman.
WILLIAM L. DOOLEY, HENRY BERGER.

Arrangement Committee.

S. A. MURPHY, - Chairman.
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JAMES KEELER, ANDREW McDONALD,

Reception Committee.

JOHN F. HALLANAN, Chairman.
W. L. DOOLEY, S. SMITH,
W. SCHMECKENBECHER, J. KEELER,
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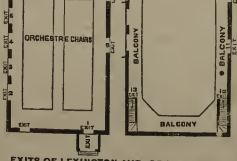

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Our friends will greatly aid us by proceeding to their respective rooms immediately after the performance, in order to be ready for the Promenade.

No one allowed to loiter on the stairways leading to the balcony, and no one admitted to the balcony without a box ticket.

Parties occupying boxes will please retain their coupons, in order to avoid any misunderstanding.

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For the Grand Annual Ball of the Elkwood Social Club, to be held at Brunning's Yorkville Hall, 206 East 86th Street, on Wednesday Evening, February 22d, 1888. Music by Prof. Raymond

The Merry Owls Social Club have reorganized and elected the following officers: P. J. McCann, President; I. Bosch, Vice-President; J. Liberlich, Secretary; H. Gay, Treasurer, and Mr. Ryan, Serg't-at-Arms

MADISON SQUARE GARDEN PROGRAMME

Vol. III.—No. 1. COMMENCING MAY 30, 1892.

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All communications to the Madison Square Garden Programme should be addressed to

CHAS. D. KOPPEL,

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115 and 117 Nassau St., New York.

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A Matter of American National Pride.

The Glasgow *Herald*, one of the foremost of British newspapers, is referring to the great house of J. Muir Wood & Co. of London and Glasgow, says editorially:

"The firm are the sole importers of perhaps the finest pianos now made—the Hardman—an American instrument manufactured in New York, examples of which have been furnished to the Queen, the Prince of Wales and the Duchess of Fife, the heroines many of the nobility of Scotland and England."

Such a statement, made in so prominent a British journal, and involving so high a compliment to our art-products, is not only very gratifying to honest American pride, but it furnishes material for speculation. If the superlative excellence of American agricultural implements and machinery generally has been practically recognized throughout the world, why should not the field be extended to every department of human industry where we are the acknowledged superiors? In no special branch of manufactures has America developed more wonderfully than that of pianos, and when the product of a sterling house like that of Hardman, Peck & Co., the leaders to-day in enterprise and improvement in constructing pianos, has obtained the first position at home, it is quite reasonable to expect that the example set by the Queen, the Prince of Wales and hundreds of the best informed persons in England, will be followed by great numbers of intelligent people throughout Europe.

Buelow Budget.

Hans von Bulow has accepted the invitation to conduct Beethoven's "Bismarck"—beg pardon, "Eroica"—symphony at the Suebian music festival, which takes place on Whitsuntide at Augsburg. From Florence Bulow sent a highly complimentary letter to Verdi, in contradistinction to his oft-expressed harsh judgments on the Nestor of Italian composers. The latter replied with a hearty letter of thanks.

An Honor.

Luisa Cappiani has been appointed a member of the advisory council of the woman's branch of the World's Fair auxiliary on music.

Goldmark's Birthday.

Carl Goldmark, the composer, celebrated his sixtieth birthday at Vienna on the 18th inst. The occasion was marked by ovations on the part of the Vienna Tonkunstlerverein, of which the composer of the "Queen of Sheba" is an honorary member, and by presents and congratulations from the entire Viennese artists' guild.

Rimsky-Korsakow's Latest.

The celebrated Russian composer, Rimsky-Korsakow, has just finished a new opera, the title of which is "Mlada."

Women and Music.

It might have been thought that if practice gives perfection, women would have excelled her male counterpart, not only as an executant, but as a composer of music. But what are the facts? In instrumental performance she cannot for a moment compare with him, while as to composition she is nowhere. The repertory of music from the dawn of the art to the present day owes simply nothing to her. Considering the time she has spent over it, her failure to evolve new harmonies or even new melodies is one of the most extraordinary enigmas in the history of the fine arts.

Where in ancient times or in modern can woman, with all her practice, be found to have created one *chef d'œuvre* in music? The inference implied by the negative answer to such a question seems simply this: That in the higher efforts of mind—even in those where the admixture of an emotional element, as in music, might be supposed to give her the advantage—woman is inferior to her male counterpart and cannot by any educational forcing system be made to equal him, deficient as she is in the physiological conditions of ideoplastic power.—London "Lancet."

ANNOUNCEMENT.

ROOF GARDEN,

Tuesday Evening, May 31, 1892.

1. March—"Zanobia".....T. Fornetis
TIPALDI BROS.' MANDOLIN ORCHESTRA.
2. Valse—"Danubio Waves".....J. Traworici
3. Polka—"American Ladies".....D. Tipaldi
4. Hungarian Dance.....J. Brahams
ORCHESTRA.
5. Waltz—"Nadjy".....Schassaigne
BROOKS AND DENTON.
6. Gavotte—"T. Flori".....D. Tipaldi
ORCHESTRA.
7. Butterfly and Shadow Dance,
MISS MINNIE RENWOOD.
8. Mazurka—"Granadina".....Trodear
ORCHESTRA.

PART II.

1. "Maggie Murphy".....D. Braham
2. "Sicilian Vespers".....G. Verdi
ORCHESTRA.
3. "Cocoanut Dance".....Arranged by Brooks and Denton
BROOKS AND DENTON.
4. "Un Amoroso Sogno".....Caldo
5. "Angel Serenade".....G. Braga
ORCHESTRA.
6. New and Original Spanish Dance,
MISS MINNIE RENWOOD.
7. "Comrades".....McLennon
ORCHESTRA.
8. Bolero—Spanish Dance.....Mozkowski
BROOKS AND DENTON.
9. "La Bersagliere".....D. Tipaldi

The mantle worn by Miss MINNIE RENWOOD is from the well-known house of EHRICH BROS., Sixth Avenue and Twenty-third Street.

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By MINNIE GILMORE.

OUT IN JUNE.

The Dolgorouky Concerts.

Princess Lily Dolgorouky, of Russia, violinist, and several European musicians will give three entertainments at the Academy of Music on the evenings of May 28, 29 and 31. The princess has recently appeared in London, Berlin, Paris, Rome and every other European city of note. In Paris she conducted an orchestra of 200 pieces. She is expected to arrive on the Waesland next Thursday, and as her leave of absence is limited, she will be compelled to make short stays in the many American cities she desires to visit.

London News.

The new Polish pianist, Slivinski, is meeting with enormous success in London. He studied under the same master who instructed Paderewski. The fame of the latter virtuoso, however, is undimmed. Two hundred and sixty guinea tickets have been sold within the week for Paderewski's next recital, when he will probably beat the Rubinstein record by a total of receipts reaching £1,200. The rather long list of American prima donnas has just gained another name, that of Miss Sedohr Rhodes, of New York. This lady, who studied under Marchesi in Paris for three years, made a highly successful début this week at the Nicolini Theatre, in Florence, in the ever popular "Lucia." Italian critics who have heard her predict a brilliant future for Miss Rhodes.

The Knight of the Danneborg.

Asger Hamerik, Knight of the Danneborg, director of the Peabody Conservatory of Music, Baltimore, is going to Europe this summer to select a piano teacher for the conservatory, to succeed Richard Burmeister, who is going off on a long vacation.

Mr. Nikisch Invited.

Conductor Arthur Nikisch has been invited by Director Jahn to conduct one of the concerts at the Vienna Musical Exhibition. Mr. Nikisch had to decline the honor, as he will not leave this country during the present summer season.

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"This is the only stage of the game at which I can hold four aces," remarked a discouraged poker-player, as he took up all the cards to deal them.

"Awthaw's laid up with a terrible cold," said Gus to one of his friends. "How did he catch it?" "He changed too suddenly from a scowl to a sailor's-knot, don't you know."

Teacher: You must not come to school any more, Tommy, until your mother has recovered from the smallpox. Tommy: There ain't a bit of danger. She ain't going to give me the smallpox. Teacher: Why, how is that? Tommy: She's my stepmother. She never gives me anything.

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ANNOUNCEMENT.

MADISON SQUARE GARDEN AMPHITHEATRE.

WEDNESDAY EVENING, JUNE 1st.

PROGRAMME.

PART I.

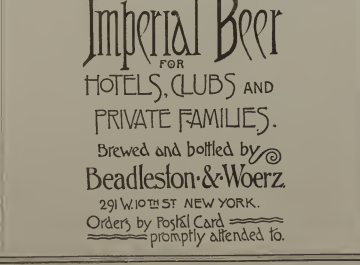
1. Overture—"Oberon"..... Weber
2. Song—(Fischerhied)..... Lange
3. Grand Selection—Gems of "Aida"..... Verdi
4. Solo for Clarinet—Fantaisie, "Bohemian Girl"..... Balfe
   SIGNOR STENGLER.
5. Dance Espagnole..... Goldbeck
6. Cavatina for Soprano—"Robert toi que j'aime"..... Meyerbeer
   MISS IDA KLEIN.
7. Grand Descriptive Fantasie—"The Voyage of Columbus"....Fanciulli
   Departure from Spain—Parting Salute—Barcarole Storm Scene—Mutiny of the Sailors—The Voice of Columbus Quells the Mutiny—Another Weary Night at Sea, Followed by a Glorious Morning That Unveils a New World—Land in Sight—Great Excitment Aboard the Ship—The Crew Chant a Hymn of Thanks to the Almighty—"Hail Columbia."

INTERMISSION.

PART II.

8. Overture—"Robespierre"..... Litolff
9. Aria for Tenor—"Spirito Gentil"..... Donizetti
   SIGNOR CAMPANINI.
10. Poeme Symphonique—"Baitle of the Huns"..... Liszt
    (Second time by Gilmore's Band.)
11. Solo for Saxophone—"Haste-Love"..... Rotyn
    MR. E. A. LEFEBRE.
    Accompanied by the French Horn Quartette.
    Messrs. Weston, Vonkins, Mikl and Zilm.
12. Aria for Baritone—"L'Ebro"..... Halevy
    SIGNOR SARTORI.
13. "March of the Salvation Army"..... Orth
    (Will be played every evening until further notice.)
14. March—"Farewell"..... Ter Linden

Musical Director, - Mr. P. S. GILMORE.



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Prudent Wife: What have you laid up for a rainy day, John? Happy Jack: A mackintosh, my dear.

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Alvary for London.

American Wagnerites who are in London in June and July will have a chance of hearing a good many operas of the Bayreuth master, and their especial favorite, Alvary, as "Siegfried." One complete performance of the "Ring of the Nibelung" is promised by Augustus Harris on the evenings of June 22 and June 29, July 6 and 13, while there will be an extra "Siegfried" night on June 8. Alvary will then be heard in England for the first time He is spoken of in London as "a robust and indomitable 'Lohengrin,' 'Tristan' and 'Siegmund,' whose reputation is based upon a long series of successes in Germany and the United States alike." "Lohengrin," "Die Meistersinger" and "Der Fliegende Hollander" will be given in Italian, with casts familiar to the London public as far as the male vocalists are concerned, the rôles of "Elsa," "Eva" and "Senta" being intrusted to Melba and Eames and Macintyre.

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GILMORE'S GRAND CONCERTS.

Opening Night of the Summer Season,

MONDAY EVENING, MAY 30th, 1892.

COMMENCING AT 8:15.

PROGRAMME.

PART I.

1. National March—"The Great Republic".....Thiele
2. Overture—"Triomphale".....Rubenstein
3. Solo for Euphonium—"Concerto Originale".....Raffayolo
   SIGNOR RAFFAYOLO.
4. Morceau de Salon—"Valse Caprice".....Rubenstein
5. Aria for Tenor—"Salve Dimora".....Gounod
   SIGNOR CAMPANINI.
6. National Anthem—"Columbia," introducing variations for the principal instruments.....Gilmore

PART II.

7. Grand Descriptive Fantasie—"The Voyage of Columbus"....Fanciulli
   Departure from Spain—Parting Salute—Brezarole Storm Scene—Mutiny of the Sailors—The Voice of Columbus Quells the Mutiny—Another Weary Night at Sea, Followed by a Glorious Morning That Unveils a New World—Land in Sight—Great Excitement on Board the Ship—The Crew Chant a Hymn of Thanks to the Almighty—"Hail Columbia."
   (The Voyage of Columbus" will be on the programme every night until further notice.)
8. Grand Dramatic Scena from "Oberon"—"Ocean, Thou Mighty Monster".....Weber
   MISS IDA KLEIN.
9. "March of the Salvation Army".....Orth
   (First time in New York.)
   (Will be p'ayed every evening until further notice.)
10. Solo for Cornet—"Robert le Diable".....Meyerbeer
    MR. HERBERT I. CLARKE.
11. Grand Selection—"Le Prophete".....Meyerbeer
12. Aria for Baritone—"Il Balen".....Verdi
    SIGNOR SARTORI.
13. Scena from "Lucia"—the famous Sextette "Chi mi frena"...Donizetti
14. Finale—"William Tell".....Rossini

Musical Director, - Mr. P. S. GILMORE

Programme Continued on Page 6.

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Crushed Tragedian—I am going into the heart of the wilderness to camp out for the next three weeks. Inquiring Friend—Going into the wilderness in July? Why, man, do you realize that you'll be eaten up alive by black flies and mosquitoes? Crushed Tragedian—My dear boy, you do not seem to comprehend that after six months' experience of pesteiing critics a siege of mosquitoes an black flies would be sweet relief.

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The stranger in an aplary who exclaimed, "There's no end of bees around here," realized his mistake when he got a stinging rebuke.

Every time a tramp washes himself he "loses ground." He loses ground about twice a year.'

A woman in Chicago was arrested and fined five dollars for kissing men in the streets. The time will come when no man will be safe in the streets without a guardian.

A living dramatist makes one of his heroines, when driven to despair and about to commit suicide by jumping off the parapet of an embankment, exclaim to the night stars before she takes the fatal plunge: "There is now nothing left for me in this world but to get out of it."

The latest collar is called the "Spokane." And we will venture to say that if a man donned one of them in Spokane or vicinity, the local pride would be submerged by a wild desire to drive him out of town as a dude and tenderfoot.

"Willie," said the school teacher "spell measles." Willie made the attempt with the confidence born of youth, but floundered hopelessly. "I am surprised, Willie," she said. "Did you study your lesson?" "Yes'm; but you can't expect a boy to spell measles when he's never had 'em."

Won by a scratch—Relief from mosquito bites.

Nothing in the world will produce such activity in real estate as an earthquake.

Donothing: Well, Colonel, what are you doing now? Colonel: Something that you never did, young man. Donothing: What's that? Colonel: Attending to my own business.

If the increasing army of globe-trotters should take the northward route, and return via the South Pole, the result would have been more satisfactory to a weary public.

Aunt: Didn't you get another thrashing in school to-day? Johnny: Yes, indeed I did; but it didn't hurt a bit. Aunt: Did you cry? Johnny: Yes, I hel ered like anything; but I only did it to humor the teacher.

"And let us again assail your ears;" "Fair and Square" is on the best Ribbon made.

Miss Smilax—There comes that Mr. Wooden again; he torments me almost to death with his attentions. Sharpe—I know; he never did have any sense.

A New Hampshire girl boasts of having the finest dried apple blossom collection in existence. We never before knew that the dried apple blossomed.

In the Grand Central Depot. Citizen—One round-trip ticket to Troy. Ticket-seller—Chicken-fight or dog-match? Citizen—None of your business, sir! Prize-fight.

"Don't you think," said his mother to little Johnny, "that you've eaten quite enough cakes?" "Oh no, mother!" said Johnny. "I don't feel a bit sick yet."

"Show me a man of the dinner-table and I will tell you who he is," said the philosopher, as he huttered a corner of his folded napkin and tried to take a bite

Tourist (in Oklahoma)—Do you find it a hard matter to make collections here? Collector—Nope! You see, everybody knows I can hit the hull's-eye nine shots out o' ten.

Dun: Can you pay this little account to-day, sir? Debtor: You call at such inconvenient times. Dun: Well, sir, what time would best suit you for me to call? Debtor: Oh, call when I'm out.

Servant (in answer to bell): My master isn't in, sir; you may leave the bill if you wish. Caller (in surprise): Bill! I have no bill. I wish to —— Servant (in surprise also): No bill! Then you must have called at the wrong house

Tailor—I really do hope you will settle this little account to-day, sir. I have a heavy bill to pay my cloth merchant. Captain (calmly)—Confound your impudence! You go and contract debts and come dunning me to pay them. Get out, or I'll send for the police.

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SIG. D. TIPALDI, Conductor.

Monday Evening, May 30, 1892.

BROOKS AND DENTON, Banjoists.

Miss MINNIE RENWOOD,

In a Group of Spanish, Butterfly and Shadow Dances.

MR. J. ALEX. SILBERBERG, Pianist.

1. "Assah March".....G. Bellinghi
2. "Sweet Dream".....R. Eilenberg
3. "Bell of New York".....D. Tipaldi
4. Selection—"Trovatore".....Verdi

TIPALDI BROS.' MANDOLIN ORCHESTRA.

5. Waltz—"Nadjy".....Schassaigne

BROOKS AND DENTON.

6. "Silenzio Militaire".....G. Ciociano

ORCHESTRA.

7. The Butterfly and Shadow Dances,

MISS MINNIE RENWOOD.

8. Gavotte—"Fior di Primavora".....D. Tipaldi

ORCHESTRA.

PART II.

1. "Sogno Amoroso".....N. Causi

ORCHESTRA.

2. "Cocoanut Dance".....arr. by Brooks and Denton

BROOKS AND DENTON.

3. Fantasia—"Traviata".....Verdi

ORCHESTRA.

4. Dedication of the Roof Garden by

MR. P. S. GILMORE AND HIS UNRIVALLED BAND.

5. "Gondolier Valse".....O. Roeter

ORCHESTRA.

6. New and Original Spanish Dances,

MISS MINNIE RENWOOD.

7. "Nightingale".....Zelher

ORCHESTRA.

8. Bolero—Spanish Dance.....Moszkowski

BROOKS AND DENTON.

9. Galoppe—"Cartalina Postale".....Silvestri

TIPALDI BROS.' MANDOLIN ORCHESTRA.

Programme continued on page 2.

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ORATORIO CLASS,
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To be Selected.

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ORGAN,
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HARP,
Mr. John Cheshire.

VIOLIN,
Madame Camilla Urso, Mr. Leopold Lichtenberg, Mr. Jan Koert, Mr. Juan Buitrago.

VIOLA,
Mr. Jan Koert.

VIOLONCELLO,
Mr. Victor Herbert, Mr. Emile Knell.

CONTRABASS,
Mr. Ludwig Manoly.

FLUTE.—Mr. Otto Oesterle.

OBOE.—Mr. Arthur Trepte.

CLARIONET.—Mr. Richard Kohl.

BASSOON.—Mr. Adolf Sohst.

FRENCH HORN.—Mr. Carl Pieper.

CORNET.—Mr. Carl Sohst.

TROMBONE.—To be Selected.

COMPOSITION,
Dr. Antonin Dvorak.

HARMONY, COUNTERPOINT,
Mr. Bruno Oscar Klein, Mr. F. Q. Dulcken.

SOLFEGGIO,
Mr. Alberto Frencelli, Mr. Johannes Werschinger, Miss Leila La Feira.

CHAMBER MUSIC,
Mr. Leopold Lichtenberg.

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Mr. Frank van der Stucken,
Assis ant, Mr. Ruhm Goldmark.

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DICTION,
Mr. W. Holt.

ITALIAN,
Signor Petro Cianelli.

STAGE DEPORTMENT,
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ENTRANCE EXAMINATIONS will be held as follows:

PIANO AND ORGAN.—September 12th and 13th, from 9 to 12 and 2 to 5 P. M.

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VIOLIN.—September 15th, from 2 to 5 P. M.

VOICE.—September 19th, 20th and 21st, from 9 to 12 and 2 to 5, and on the evening of the 21st from 8 to 10 o'clock.

COMPOSITION.—October 3d and 4th, same hours.

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Opera at Covent Garden.

LONDON, May 15.—The opera season at the Covent Garden Theatre, under the management of Sir Augustus Harris, was reopened, a double bill being presented. The house was crowded

The first part of the programme was Gounod's opera in two acts, "Philemon et Baucis," with the following cast:

"Philemon," Montariol; "Jupiter," Plaucon; "Vulcan," Lorrain; "Baucis," Sigrid Arnoldson. The conductor was Léon Jehin. Arnoldson's voice appeared to have lost the sonority of former years.

The above was followed at 10 o'clock by Mascagni's "Cavalleria Rusticana," which was superbly mounted. The cast was as follows: "Turridu," Di Lucia; "Alfeo," Dufriche; "Lola," Giulia Ravogli; "Lucia," Bauermeister; "Santuzza," Miss Eames. Conductor, Mancinelli.

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An actor who crosses the ocean for the first time does not enjoy his new roll.

Morgan—What brand of cigars does Maxwell smoke? Dorgan—They call them the Riot Act. Morgan—Why? Dorgan—Because they never fail to scatter a crowd.

Visitor: Your little boy doesn't seem to be very cheerful. Isn't he well? B. Yes he's well enough, but he is feeling a little out of sorts just now. You see, there was a great drop in leather this morning. V.: Bless me! You don't mean to tell me that child knows anything about the market? B.: Well, perhaps not, generally speaking; but, you see, the particular leather that dropped this morning was his mother's slipper.

"W——, do you know why you are like a donkey?" "Like a donkey!" echoed W——, opening his eyes wide. "No, I don't." "Because your 'better half' is stubbornness itself." "That's not bad. Ha! ha! I'll give that to my wife when I get home." "Mrs. W——" he asked, as he sat down to supper, "do you know why I am like a donkey?" He waited a moment expecting his wife to give it up. But she didn't. She looked at him somewhat commiseratingly as she answered: "I suppose because you were born so."

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ANNOUNCEMENT.

MADISON SQUARE GARDEN AMPHITHEATRE.

TUESDAY EVENING, MAY 31st, 1892.

COMMENCING AT 8:15.

1. Overture—"Jubel".....Weber
2. Melody in F.....Ruhenstein
3. Solo for Petit Clarinet—"Fantasie Hungarian".....Matus
   HERR MATUS.
4. Grand Selection—"The Pearl Fishers".....Bizet
5. Aria for Tenor—"Celeste Aida".....Verdi
   SIGNOR CAMPANINI.
6. Grand Descriptive Fantasie—"The Voyage of Columbus"....Fanciulli
   Departure from Spain—Parting Salute—Barcarole Scene—Mutiny of the Sailors—The Voice of Columbus Quells the Mutiny—Another Weary Night at Sea, Followed by a Glorious Morning That Unveils a New World—Land in Sight—Great Excitement Aboard the Ship—The Crew Chant a Hymn of Thanks to the Almighty—"Hail Columbia."
   (The Voyage of Columbus" will be on the programme every night until further notice.)

INTERMISSION.

PART II.

7. Overture—"Ruy Blas".....Mendelssohn
8. Cavatina from "Lombardi" for Soprano—"Non fu sogno".....Verdi
   MISS IDA KLEIN.
9. Wedding scene from "Lohengrin".....Wagner
10. Solo for Flute—"The Witches' Dance".....Paganini
    MR. F. WADSWORTH.
11. "March of the Salvation Army".....Orth
    (To be played every night until further notice)
12. Aria for Baritone—"Song of the Toreador".....Bizet
    SIGNOR SARTORI.
13. Intermezzo—"After the Ball".....Czibulka
14. March—"Twenty-second Regiment".....Gilmore

Musical Director, - MR. P. S. GILMORE.

Programme continued on page 3.

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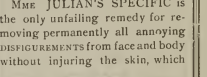

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There is less tile about the Derby than here is about a silk hat, but the latter is more fashionable.

NOT A SUPPOSABLE CASE.—"No, Grubbins, you will never be a brain-worker." "Why not?" Haven't got the tools."

If the stage sets the fashions, mankind will have to put on smoked glasses after we are visited by the coming mob of Cleopatras

Freshleigh (to Miss Autumn, who has just made a sarcastic remark): You are withering, Miss Autumn. Miss Autumn: Sir——r——r?"

Some one says: "No woman ever dresses low from a high motive. And we don't suppose a woman ever dresses high from a low motive."

Lady—Are you not rather small for a nurse? Bridget—Oh, that won't make no difference, mum; the baby'll hurt hisself less when I let him fall.

HE—If I were to ask you to marry me, you would not be offended, would you? She—Why, certainly not. I always enjoy being proposed to.

Boy: Say, mister, shall I carry your bag? Do it for a dime. Masher: My bag is not heavy. Boy: Well, mister, let me carry your walking-stick. then.

Dashaway—I hear that you upset some soup on Miss Palisade's dress at the dinner-party last night? Stuffer—Yes, and I was fearfully put out about it. You know it isn't polite to ask for soup twice.

A LOVING WIFE.—MRS. Watts: I am so glad you have come home. Mr. Watts: You are? There must be something wrong, sure. What is it? Mrs. Watts: It's Fido. I'm afraid he has the hydrophobia. I have been so anxious for you to come home, so you could feel his nose and see if it is hot and dry. They say that it is a pretty sure sign.

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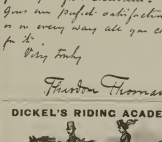

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Housewife (to tramp)—Will you take a silk hat? Tramp (haughtily)—No, ma'am, unless you include also in the gift a Prince Albert or a spike-tail coat.

"I say," said the victim to the awkward barber, "you are using a different kind of shaving soap from that you used last week." "Why do you think so?" "It tastes different."

Algy: I believe in saying just what I always think. Maud: No wonder you have a reputation for being silent.

An effort was recently made to say print that a military man had taken part in a great many battles, but when it got into type this gentleman "had taken part in a great many hottles."

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The painter was talking with a fair visitor about one of his pictures, and hoped that he was making a decided impression. "Yes," she said, "it is charming—charming! But oh, Mr. Madder, what a delightful room this would be for a dance, with the musicians in the gallery and all the easels and pictures and things cleared away."

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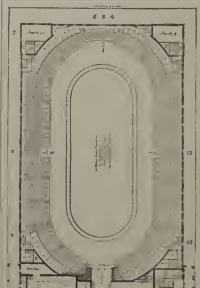

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" 4—
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" 6—
" 7—
" 8—Twenty-seventh Street.
" 9—

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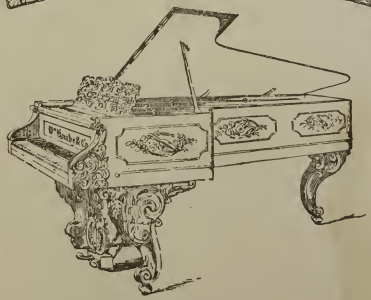

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MADISON SQUARE GARDEN PROGRAMME

Vol. II.—No. 21. WEEK COMMENCING OCT. 12, 1891.

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Notwithstanding the reports of several morning papers to the contrary, the engagement of Anton Dvorak as Director of the National Conservatory of Music is an accomplished fact. This engagement marks an epoch in the history of music in this country which is not to be underrated. Mr. Antonin Dvorak is a musician, composer and conductor of such eminent genius that he must naturally cast a bright reflection upon the future of musical events of the coming season, and those who have been instrumental in bringing him to this country deserve the praise of the nation. We congratulate Mrs. Jeannette M. Thurber on this brilliant acquisition.

"Why, Adolphus, what is the matter? Why do you tremble so?" "My best girl just 'shook' me."

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While the present firm of Sohmer & Co. was founded in 1872, its existence really extends further back than 1860. Its author and head, Mr. Hugo Sohmer, is a native of the Black Forest, in Germany, coming of a good family in comfortable circumstances, and was given a most finished scholastic and literary education, at the same time acquiring a thorough knowledge of Music and the Pianoforte. At sixteen years of age he arrived in New York and was apprenticed to piano-making in the factory of Schwetzer & Lindolph. Thoroughly learning his trade with this firm, he returned to Europe in 1868 and travelled in the various capitals, studying piano-making critically and scientifically from every possible standpoint. In 1850 he returned to New York, and in 1852 commenced embodying in practical form the ideas which his training and travel had brought. His partner was Mr. Joseph Kuder, who still continues in the firm—a pianomaker who studied the art and trade thoroughly in the Vienna Shops, and added considerable experience gained in the shops of prominent makers. At present the firm consists, in addition to Messrs. Sohmer and Kuder, of Mr. Charles Fair and George Reichmann, each member of the firm being in charge of a special department, to which he devotes his entire energies. The concern now has, in addition to its extensive warehouse on Fourteenth Street and Third Avenue, a new factory at Astoria, which is the most magnificent and complete establishment in the country, and the advent of which has done much for Long Island in inducing her manufacturers to establish themselves there.

Even with the present average production of the firm, which is at the high figure of forty Pianos per week, it is yet insufficient to supply the extensive demand, the firm being, to-day by necessity in arrears of its orders.

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Ignace J. Paderewski

BIOGRAPHICAL SKETCH.

IGNACE JAN PADEREWSKI is admittedly the legitimate successor of Anton Rubinstein, and the mantle of fame worn through four decades by he most illustrious Moravian has fallen upon the shoulders of this already world-famous Polish artist.

Even in the present days of juvenile prodigies and phenomenal exhibitions of pianistic power, Paderewski has appeared to astonish the general public, and to charm music lovers by the marvelous dexterity he displays upon the key-board, and by the manifestation of much rarer qualities—lifting him above the heads of all his contemporaries—he has acquired in an unusually short time the highest position in the artistic world. The many frequently the opportunity has been afforded of hearing Paderewski; the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful piano-forte works of his fellow-countryman, Frederic Chopin, interest in whose works increases year by year, for fire and firmness of execution nothing can surpass his playing of his master's Scherzos and Fantasies; for breadth of style and forcible delivery his performance of his own concerto in A minor, together with the concertos of Rubinstein and Beethoven, is superb, while for sweep of hand, extraordinary rapidity of finger and mastery over Liszt's Rhapsodies and Fantasias he is practically unrivaled in the world. There is yet to be considered the surpassing beauty of those moments any fancies and [illegible] touches, which, when the music admits [illegible] only be imparted by the most gifted of [illegible], can which adds so much charm to the [illegible] efforts, but In this delightful quality he [illegible] Rubinstein himself. pianist I have heard; in [illegible] he excels any never gives me the sense [illegible] of fact, his playing but seems to be rather the [illegible] exalted performance, spontaneous outcome of inherent and he reveals in playing. Of all living pianists manipulative [illegible] most of Anton Rubinstein; but his [illegible] is more delicate, far surer and clearer [illegible] that of the great Moldavian. He never pays a false note, and the fire and musical impulse which animate Paderewski never infringe upon the border-land which divides enthusiasm from extravagance.

Ignace Jan Paderewski first saw the [illegible] in Podolia, a province of Russian Poland, on the 6th of November, 1860, and at the early age of three began to play the piano. At seven his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young Ignace remained for four years. In 1874 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski; but he subsequently pursued the branch of his studies under the late Frederick Kiel, the eminent teacher and theorist of Berlin.

Sporils after this date Paderewski undertook his first *journey*, which extended throughout Russia, Siberia, Servia and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was given to the acquisition of general knowledge after the hours were his musical duties had ceased. [illegible] he [illegible] Conservatory of Music in Strassburg, [illegible] that year he abandoned teaching and resolved upon the more fascinating career of a [illegible] Virtuoso. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetsky, the well-known successful trainer of pianists and husband of no less [illegible] pianiste, Annette Essipoff, and at the expiration of three years hard study he made his *début* before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From [illegible] he has paid several visits to be principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and, as my readers are aware, became the "lion" of the Paris season.

The first performance in England was given at the instigation of Mr. Daniel Mayer at St. James's Hall, on the 9th of May, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano-forte pieces, many of which have attained great popularity; a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style,

and evincing great originality of subject and treatment; a Suite for orchestra in G, a Concerto for violin and orchestra in G minor and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen. Although he lost his wife through illness, he has a son living. Paderewski is exceeding y natural in his manners, kind-hea ted and unaffected in the last degree, and possesses one of the rare qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without book a repertory which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the pianistic giants of their time, no artist has appeared to create the same sur in the artistic world as Ignace Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

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Yours truly,

DR. HANS VON BÜLOW.

Hamburg, 29th May, 1890.

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Soloist: Mr. JUSTUS PFEIFENSCHNEIDER.

1. Waltz—" North Sea Pictures" ..... Strauss
2. Selection—" Huguenots" ..... Meyerbeer
3. Overture—" Zampa" ..... Herold
4. Second Suite—" L'Arlesienne" ..... Bizet
   - *a.* Pastorale.
   - *b.* Intermezzo.
   - *c.* Menuet (Flute Solo: Mr. STOECKERT).
   - *d* Farandole.

INTERMISSION.

5. " In Eva's Praise," from " Meistersinger" ..... Wagner
6. Ballet Music—" Queen of Sheba" ..... Goldmark
   Violoncello Solo: Mr. HERBERT.
7. Trombone Solo—" Die Thraene" ..... Stigelli
   MR. JUSTUS PFEIFENSCHNEIDER.
8. " Cavalleria Rusticana" ..... Mascagni
   - *a.* Prelude and Siciliana (Trombone Solo: Mr. PFEIFENSCHNEIDER.)
   - *b.* Intermezzo Sinfonico.
   - *c.* Fantasia.

INTERMISSION.

9. Overture—" Merry Wives of Windsor" ..... Nicolai
10. " Fairy Scenes" ..... Massenet
    - *a.* Cordège.
    - *b.* Ballet.
    - *c.* Apparition (Horn Solo: Mr. PIEPER).
    - *d.* Bacchanale.

Programme Continued on Page 6.

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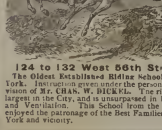

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PROFESSOR GIUSEPPE DE GRANDI begs to announce that he will resume his lessons on Monday, September 7, at his studio, No. 208 East 14th Street, New York. Francesco Lamperti, the celebrated Professor of Singing at the Royal Conservatory, Milan, pronounced Professor De Grandi his best and most gifted pupil; Adelina Patti, Lilli Lehmann, Mme. Scalchi, Marcella Sembrich, Signor Nicolini Perotti, Marcagni, etc., have unequivocally indorsed his method of teaching.

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1. "Kaiser March" ..... Wagner
2. Suite—"Peer Gynt" ..... Grieg
   - *a.* Morning.
   - *b.* Ana's Death.
   - *c.* Anitra's Dance.
   - *d.* Dance in the Hall of the Mountain King.
3. Prayer from "Tannhauser" ..... Wagner
   MISS JULIE MUELLER HARTUNG.
4. *a.* Serenade. *b.* Polonaise } For String Orchestra. { ..... Haydn ..... Herbert

INTERMISSION.

5. Grand Second Polonaise ..... Liszt
6. "Les Preludes," Symphonic Poem.
7. Quintette, from "Die Meistersinger" .....
   ST. CECILIA SINGING CLUB
8. Overture and Bacchanale, from "Tannhauser" (Paris version) ..... Wagner

INTERMISSION.

9. "Snowflake" (a Fairy Tale) ..... Bendel
10. *a.* "Aufenthalt" ..... Schubert
    b. "Widmung" ..... Schumann
    MISS JULIE MUELLER HARTUNG.
11. "Dream After the Ball" ..... Czibulka
    (For String Orchestra and Harp.)
12. American Fantasia ..... Herbert

Lillian Russell Opera Comique Co. will open at the Garden Theatre in "La Cigale" Oct. 26.

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Harp—Mr. John Cheshire.

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ALFRED GRUNFELD,

Who will make his first appearance before an American audience in the Madison Square Garden Concert Hall on October 25, has visited in turn all the large cities of Europe; and everywhere, in Berlin and in Paris, in St. Petersburg and in London, his playing has called forth the wildest enthusiasm. His triumphs, it will be seen, have not been won over the moneyed masses exclusively. Half of the nobility of the old world has at one time or another been under the spell of his achievements. That he has not lacked valuable recognition may be inferred from his title of "Court Pianist to his Majesty the King of Prussia" and "Court Pianist to the Emperor of Austria," while no end of exceptional experiences have fallen to his lot. Grunfeld and his brother Heinrich, the great European violoncellist, who accompanies the pianist on his American tour, were the only participants in the last concert which the late Emperor Frederick gave while still Crown Prince of Germany. At the special request of Carmen Sylva, he appeared in Bucharest before a select audience of one hundred listeners. On another occasion he was summoned into the presence of the Empress of Russia, in the Anitsk Palace, the Czarina desiring to thank him in person for a concert given in aid of the Red Cross Society. Grunfeld has been received by the King of Sweden and honored by the patronage of Prince Hohenlohe, Count Wrzesk, Prince Furstenberg, Prince Metternich and Baron Rothschild. In a word, all classes of society have done him homage. No less precious than social tributes have been those of the virtuoso's colleagues. Hans Von Bulow wrote of him in a musical journal as follows: "He is not only the foremost representative of the modern school of Kullak, but so distinct [illegible] as to impress most favorably both [illegible] candidly admit," continues [illegible] concern but anything [illegible] sundry friends [illegible] console me when I disappointed [illegible] he treated the piano in a fashionably [illegible] bride." I, as I would treat my grandmother in depicting him to me as a sort of graceful piano-[illegible] who was not to be taken [illegible] Per-[illegible] so al experience has taught me something more [illegible] I forbear to mention those qualities concerning which all critics are in accord. The wonderful versatility of his technique, the softness, tenderness and fullness, the beautiful light and shade of his touch, etc. His interpretation of Schumann's masterworks, and especially of his Etudes, symphonoques and Fantasie op. 17, I must declare the fairest possible approach to perfection. Such deep poetic conception united with such minute correctness, those compositions have seldom been favored with. If, then," concludes Von Bulow, "Mr. Editor, I should still have the good fortune of being regarded as competent to judge, permit me to request you to award Alfred Grunfeld a foremost place among those virtuosos whom it is really worth while considering in earnest."

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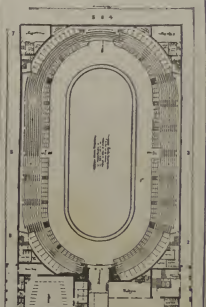

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MADISON SQUARE GARDEN PROGRAMME

Vol. II.—No. 21. WEEK COMMENCING OCT. 12, 1891.

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IGNACE JAN PADEREWSKI is admittedly the legitimate successor of Anton Rubinstein, and the mantle of fame worn through four decades by the illustrious Moskavian has fallen upon the shoulders of this already world-famous Polish artist.

Even in the present days of juvenile prodigies and phenomenal exhibitions of pianistic power, Paderewski has appeared to astonish the general public, and to charm music lovers by the marvelous dexterity he displays upon the key-board, and by the manifestation of much rarer qualities—lifting him above the heads of all his contemporaries—he has acquired in an unusually short time the highest position in the artistic world. The more frequently the opportunity has been afforded of hearing Paderewski, the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful piano-liste works of his fellow-countryman, Frederic Chopin, inasmuch as in whose works increases year by year; for fire and fineness of execution nothing can surpass his playing of his master's Scherzos and Fantasies; for breadth of style and forcible delivery his performance of his own concerto in A minor, together with the concertos of Rubinstein and Beethoven, is superb, while for sweep of hand, extraordinary rapidity of finger and mastery over Liszt's Rhapsodies and Fantasias he is practically unrivaled in the world. There is yet to be considered the varied loveliness of those momentary fancies and graceful touches, which, when the master admits of it, can only be imparted by the most gifted of artists, but which adds so much charm to the compositions itself. In this delightful quality Paderewski excels any pianist I have heard; in point of fact, his playing never gives me the idea of a studied performance, but seems to be rather the outcome of inherent and spontaneous musical feeling. Of all living pianists he reminds me most of Anton Rubinstein; but his manipulation is more delicate, far surer and clearer than that of the great Moldavian. He never pays a false note, and the fire and musical impulse which animate Paderewski never infringe upon the border-land which divides enthusiasm from extravagance.

Ignace Jan Paderewski first saw the light at Podolia a province of Russian Poland, on the 6th of November, 1860 and at the early age of three began to play the piano. At seven his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young Ignace remained for four years. In 1878 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski; but he subsequently pursued the branches of his studies under the late Friedrick Kiel, the eminent teacher and theorist of Berlin.

Shortly after this date Paderewski undertook his first *tournée*, which extended throughout Russia, Siberia, Servia and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to the acquisition of general knowledge after the hours when his musical duties had ceased. In 1884 he held a professorship at the Conservatory of Music in Strasburg, but during that year he abandoned teaching and resolved upon the more fascinating career of a pianistic virtuoso. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetizky, the well-known successful trainer of pianists and husband of the no less famous pianiste, Annette Essipoff, and at the expiration of three years hard study he made his *début* before the critical Viennese public in 1887, and was at once pronounced to be one of the most remarkable pianists of the day.

From that date he paid several visits to the principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and, as my readers are aware, became the "lion" of the Paris season.

The first performance in England was given at the invitation of Mr. Daniel Mayer at St. James's Hall, on the 9th of May, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano-forte pieces, many of which have attained great popularity; a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style,

and evincing great originality of subject and treatment; a Sonata for orchestra in G; a Concerto for violin and orchestra in G minor and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen. Although he lost his wife through illness, he has a son living. Paderewski is exceeding y natural in his manners, kind-hearted and unaffected in the last degree, and possesses one of the rare t qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without book a repertoire which covers a range of composition of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the pianistic giants of their time, no artist has appeared to create the same stir in the artistic world as Ignace Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

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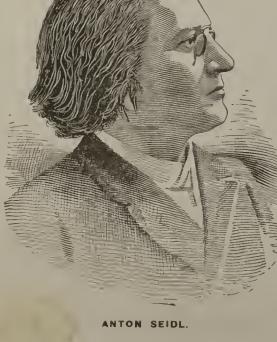

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   - *b.* Asa's Death,
   - *c.* Anitra's Dance,
   - *d.* Dance in the Hall of the Mountain King.
3. Prayer from "Tannhauser" ..... Wagner

   MISS JULIE MUELLER HARTUNG.
4. { *a.* Serenade. / *b.* Polonaise } For String Orchestra. ..... Haydn / Herbert

INTERMISSION.

5. Grand Second Polonaise ..... Liszt
6. "Les Preludes," Symphonic Poem.
7. Quintette, from "Die Meistersinger" .....

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8. Overture and Bacchanale, from "Tannhauser" (Paris version) .....

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9. "Snowflake" (a Fairy Tale) ..... Bendel
10. { *a.* "Aufenthalt," ..... Schubert / *b.* "Widmung" ..... Schumann

    MISS JULIE MUELLER HARTUNG.
11. "Dream After the Ball" ..... Czibulka

    (For String Orchestra and Harp.)
12. American Fantasia ..... Herbert

Programme Continued on Page 6.

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ALFRED GRUNFELD,

Who will make his first appearance before an American audience in the Madison Square Garden Concert Hall on October 23, has visited in turn all the large cities of Europe; and everywhere, in Berlin and in Paris, in St. Petersburg and in London, his playing has called forth the wildest enthusiasm. His triumphs withal have not been won over the moneyed masses exclusively. Half of the nobility of the old world has at one time or another been under the spell of his achievements. That he has not lacked suitable recognition may be inferred from his title of "Court Pianist to his Majesty the King of Prussia" and "Court Pianist to the Emperor of Austria," while no end of exceptional experiences have fallen to his lot. Grunfeld and his brother Heinrich, the great European violoncellist, who accompanies the pianist on his American tour, were the only participants in the last concert which the late Emperor Frederick gave while still Crown Prince of Germany. At the special request of Carmen Sylva, he appeared in Bucharest before a select audience of one hundred listeners. On another occasion he was summoned into the presence of the Empress of Russia, in the Anitschkow Palace, the Czarina desiring to thank him personally for a concert given in aid of the Red Cross Society. Grunfeld has been received by the King of Sweden and honored by the presence of Prince Hohenlohe, Count Wilczek, Prince Furstenberg, Prince Metternich and Baron Rothschild. In a word, all classes of society have done him homage. No less precious than social tributes have been those of the virtuosos co-workers. Hans Von Bulow wrote of him to a musical journal as follows: "He is not only the foremost representative of the model school of Kullak, but he dominates an individuality as to impress most favorably both heart and ear. I candidly admit," continues Bulow, "that I entered the concert hall anything but favorably inclined. Had not suddenly friends attempted to console me when Mowskowski romped in—he treated the piano as a passionately loved bride." I, as I would treat my grandmother's in depicting him to me as a sort of graceful pianoclown who was not to be taken *au serieux*? Personal experience has taught me something more. I forbear to mention those qualities of Grunfeld which all critics are in accord: the wonderful versatility of his technique, the softness, tenderness and fullness, the beautiful light and shade of his touch, etc. His interpretation of Schumann's masterworks, and especially of his Etudes, Symphoniques and Fantasie op. 17, I must declare the nearest possible approach to perfection. Such deep poetic conception united with such minute correctness, those compositions have seldom been favored with. If, then," concludes Von Bulow, "Mr. Editor, I should still have the good fortune of being regarded as competent to judge, permit me to request you to award Alfred Grunfeld a foremost place among those virtuosos whom it is really worth while considering in earnest."

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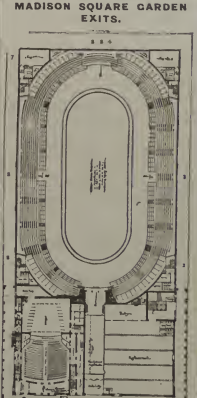

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Vol. II.—No. 21. WEEK COMMENCING OCT. 12, 1891.

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Notwithstanding the reports of several morning papers to the contrary, the engagement of Antonin Dvorak as Director of the National Conservatory of Music is an accomplished fact. This engagement marks an epoch in the history of music in this country which is not to be un-ter-valued. Mr. Antonin Dvorak is a musician, composer and conductor of such eminent genius that he must naturally cast a bright reflection upon the future of musical events of the coming season, and those who have been instrumental in bringing him to this country deserve the praise of the nation. We congratulate Mrs. Jeannette M. Thurber on this brilliant acquisition.

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Ignace J. Paderewski

BIOGRAPHICAL SKETCH.

Ignace Jan Paderewski is admittedly the legitimate successor of Anton Rubinstein, and the mantle of fame worn through four decades by the illustrious Mosdawan has fallen upon the shoulders of this already world-famous Polish artist.

Even in the present days of juvenile prodigies and phenomenal exhibitions of musinic power, Paderewski has appeared to astonish the general public and to charm music lovers by the marvellous dexterity he displays upon the key-board, and by the manifestation of much rarer qualities—lifting him above the heads of all his contemporaries—he has acquired in an unusually short time the highest position in the artistic world. The more frequently the opportunity has been afforded of hearing Paderewski, the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his bright and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful pianoforte works of his fellow-countryman, Frederic Chopin, interest in whose works increases year by year; for fire and fineness of execution nothing can surpass his playing of his master's Scherzos and Fantasies; for breadth of style and forcible delivery his performance of his own concerto in A minor, together with the concertos of Rubinstein and Beethoven, is superb, while for sweep of hand, extraordinary rapidity of finger and mastery over Liszt's Rhapsodies and Fantasias he is practically unrivaled in the world. There is yet to be considered the surpassing beauty of those momentary fancies and graceful touches, which, when the music admits of it, can only be imparted by the most gifted of artists, but which adds so much charm to the composition itself. In this delightful quality Paderewski excels any pianist I have heard; in point of fact, his playing never gives me the idea of a studied performance, but seems to be rather the outcome of inherent and spontaneous musical feeling. Of all living pianists he reminds me most of Anton Rubinstein; but his manipulation is more delicate, far surer and clearer than that of the great Moldavian. He never pays a false note, and the fire and musical impulse which animate Paderewski never infringe upon the hardiand which divides enthusiasm from extravagance.

Ignace Jan Paderewski first saw the light at Podosia, a province of Russian Poland, on the 6th of November, 1860, and at the early age of three began to play the piano. At seven his father placed him under the care of a local teacher, Pierre Sowinski, and with him master the young Ignace remained for four years. In 1870 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski; but he subsequently pursued this branch of his studies under the care of Frederick Kiel, the eminent teacher and theorist of Berlin.

Shortly after this date Paderewski undertook his first *tournée*, which extended throughout Russia, Siberia, Servia and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to the acquisition of general knowledge after the hours when his musical duties had ceased. In 1884 he held a professorship at the Conservatory of Music in Strasburg, but during that year he abandoned teaching and resolved upon the more fascinating career of a classic virtuoso. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetsky, the well-known successful trainer of pianists and husband of the no less famous pianiste, Annette Essipoff, and in the execution of three years hard study he made his *début* before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From that date he paid several visits to he principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and, as my readers are aware, became the "lion" of the Paris season.

The first performance in England was given at the suggestion of Mr. Daniel Mayer at St. James's Hall, on the 9th of May, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano-forte pieces, many of which have attained great popularity, a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style,

and evincing great originality of subject and treatment. A trio for orchestra in G; a concerto for violin and orchestra in G minor and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen. Although he lost his wife through illness, he has a son living. Paderewski is exceedingly natural in his manners, kind-hearted and unaffected in the last degree, and possesses one of the rarest qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without book a repertoire which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the pianistic giants of their time, no artist has appeared to create the same stir in the artistic world as Ignace Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

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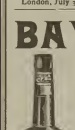

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After his Concert Tour, 1890.

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Yours truly,

DR. HANS VON BÜLOW.

Hamburg, 9th May, 1890.

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1. "Kaiser March" ..... Wagner
2. Suite—"Peer Gynt" ..... Grieg
   - *a.* Morning.
   - *b.* Asa's Death.
   - *c.* Anitra's Dance.
   - *d.* Dance in the Hall of the Mountain King.
3. Prayer from "Tannhauser" ..... Wagner
   MISS JULIE MUELLER HARTUNG.
4. { *a.* Serenade. / *b.* Polonaise } For String Orchestra. ..... Haydn / Herbert

INTERMISSION.

5. Grand Second Polonaise ..... Liszt
6. "Les Preludes," Symphonic Poem. }
7. Quintette, from "Die Meistersinger" ..... }
   ST. CECILIA SINGING CLUB. } Wagner
   Mrs. Henley, Mrs. Dean, Mr. Kaiser, Mr. Dickman, Mr. Silvary. }
8. Overture and Bacchanale, from "Tannhauser" (Paris version) ..... }

INTERMISSION.

9. "Snowflake" (a Fairy Tale) ..... Bendel
10. { *a.* "Autenthal" / *b.* "Widmung" } ..... Schubert / Schumann
    MISS JULIE MUELLER HARTUNG.
11. "Dream After the Ball" ..... Czibulka
    (For String Orchestra and Harp.)
12. American Fantasia ..... Herbert

Programme Continued on Page 6.

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Who will make his first appearance before an American audience in the Madison Square Garden Concert Hall on October 25, has visited in turn all the large cities of Europe; and everywhere, in Berlin and in Paris, in St. Petersburg and in London, his playing has called forth the wildest enthusiasm. His triumphs withal have not been won over the moneyed masses exclusively. Half of the nobility of the old world has at one time or another been under the spell of his achievements. That he has not lacked suitable recognition may be inferred from his title of "Court Pianist to his Majesty the King of Prussia" and "Court Pianist to the Emperor of Austria," while no end of exceptional experiences have fallen to his lot. Grunfeld and his brother Heinrich, the great Bohemian violoncellist, who accompanies the pianist on his American tour, were the only participants in the last concert which the late Emperor Frederick gave while still Crown Prince of Germany. At the special request of Carmen Sylva, he appeared in Bucharest before a select audience of one hundred listeners. On another occasion he was summoned into the presence of the Empress of Russia, in the Gatschkow Palace, the Czarina desiring to thank Alfred Grunfeld for concerts given in aid of the Red Cross Society. Grunfeld has been received by the King of Sweden and honored by the patronage of Prince Hohenlohe Count Wilczek, Prince Furstenberg, Prince Metternich and Baron Rothschild. In a word, all classes of society have done him homage. No less precious than social tributes have been those of the virtuoso's co-artists. Hans Von Bulow wrote of him to a musical journal as follows: "He is no only the foremost representative of the model school of Kullak, but to distinct an individuality as to impress most favorably both heart and ear. I candidly admit, continues Bulow, that I entered the concert hall anything but favorably inclined. Had not sundry friends attempted to console me when Mowenberg accompanied us—he treated the piano as a passionately loved bride." I, as I was distant my grandmother in depriving him to me as a sort of graceful pianoclown so was not to be taken as serious. Personal experience has taught me something more I forbear to mention those qualities concerning which all critics are in accord; the wonderful versatility of his technique, the solidness, tenderness and fullness, the beautiful light and shade of his touch, etc. His interpretation of Schumann's masterworks, and especially of his Etudes, Symphonyques and Fantasie op. 17, I must declare the nearest possible approach to perfection. Such deep poetic conception united with such minute correctness, those compositions have seldom been favored with. If, then," concludes Von Bulow, "Mr. Editor, I should still have the good fortune of being regarded as competent to judge, permit me to request you to award Alfred Grunfeld a foremost place among those virtuosos whom it is really worth while considering in earnest."

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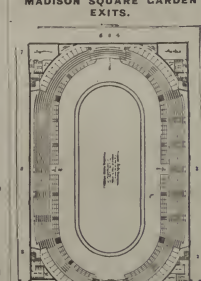

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Vol. II.—No. 20. WEEK COMMENCING OCT. 5, 1891.

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Notwithstanding the reports of several morning papers to the contrary, the engagement of Antonin Dvorak as Director of the National Conservatory of Music is an accomplished fact. This engagement marks an epoch in the history of music in this country which is not to be under-valued. Mr. Antonin Dvorak is a musician, composer and conductor of such eminent genius that he must naturally cast a bright reflection upon the future of musical events of the coming season, and those who have been instrumental in bringing him to this country deserve the praise of the nation. We congratulate Mrs. Jeannette M. Thurber on this brilliant acquisition.

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While the present firm of Sohmer & Co. was founded in 1872, its existence really extends further back than 1860. Its author and head, Mr. Hugo Sohmer, is a native of the Black Forest, in Germany, coming of a good family in comfortable circumstances, and was given a most finished scientific and literary education, at the same time acquiring a thorough knowledge of Music and the Pianoforte. At sixteen years of age he arrived in New York and was apprenticed to piano-making in the factory of Schuetze & Lodolph. Thoroughly learning his trade with this firm, he returned to Europe in 1858 and traveled in the various capitals, studying piano-making critically and scientifically from every possible standpoint. In 1859 he returned to New York, and in 1861 commenced embodying in practical form the ideas which his training and travel had brought. His partner was Mr. Joseph Kuder, who still continues in the firm—a pianomaker who studied the art and trade thoroughly in the Vienna Shops, and added considerable experience gained in the shops of prominent makers. At present the firm consists, in addition to Messrs. Sohmer and Kuder, of Mr. Charles Fahr and George Reichmann, each member of the firm being in charge of a special department, to which he devotes his entire energies. The concern now has, in addition to its extensive warehouse on Fourteenth Street and Third Avenue, a new factory at Astoria, which is the most magnificent and complete establishment in the country, and the advent of which has done much for Long Island in inducing her manufacturers to establish themselves there.

Even with the present average production of the firm, which is at the high figure of forty Pianos per week, it is yet insufficient to supply the extensive demand, the firm being to-day in the possession of its seventh year of its success.

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Friday Evening, October 9, 1891.

GRAND WAGNER NIGHT.

1. Overture—"Egmont" ..... Beethoven
2. Hungarian Dances..... Brahms
3. Ballet Music—"Queen of Sheba"..... Goldmark

Violoncello Solo: Mr. Victor Herbert.

4. "The Deluge," Biblical Cantata ..... Saint-Saens
   a. Prelude.
   b. Violin Solo: Mr. Clifford Schmidt.
   b. "The Deluge," Symphonic Poem.
5. "Iota Aragonaise"..... Glinka

INTERMISSION.

6. "The Ride of the Valkyries"..... RICHARD
7. "Tristan and Isolde" ..... WAGNER.
   { Prelude.
   { Love Song.
   { Isolde's Death.
8. "Entrance of the Gods into Walhall," from "Rheingold"
9. "Prelude and Glorification," from "Parsifal"

INTERMISSION.

10. "Rondo Capriccioso"..... Mendelssohn
    (For Orchestra, by Max Spicker.)
11. "In the Tavern," Musical Picture ..... Massenet
12. Polonaise ..... Liszt

SATURDAY, Oct. 10.—Soloist: ST. CECILIA SINGING CLUB.

SUNDAY, Oct. 11. GRAND MONSTER CONCERT.—Soloist: Miss IDA KLEIN.

MONDAY, Oct. 12.—LAST BUT ONE CONCERT.

TUESDAY, Oct. 13.—LAST REQUEST WAGNER CONCERT.—Soloist: Miss JULIE MUELLER HARTUNG. (THE CLOSING OF THE SEASON.)

Ignace J. Paderewski

BIOGRAPHICAL SKETCH.

Ignace Jan Paderewski is admittedly the legitimate successor of Anton Rubinstein, and the maniac of fame went through four decades by the mantle of Moldavian has fallen upon the shoulders of this already world-famous Polish artist.

Even in the present days of juvenile prodigies and phenomenal exhibitions of pianistic power, Paderewski has appeared to astonish the general public, and to charm music lovers by the marvelous dexterity he displays upon the key-board, and by the manifestation of such rarer qualities—following him above the heads of all his contemporaries—he has acquired in an unusually short time the highest position in the aristocratic world. The more frequently the opportunity has been afforded of hearing Paderewski, the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the lofiness of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful piano-forte works of his fellow-countryman, Frederic Chopin, interest in whose works increases year by year, for fire and fineness of execution nothing can surpass his playing of his master's Scherzos and Polonaises, for breadth of style and forcible delivery his performance of his own concerto in A minor, together with the concertos of Rubinstein and Beethoven, is superb, while for sweep of hand, extraordinary rapidity of finger and mastery over Liszt's Rhapsodies and Fantasias he is practically unrivaled in the world. There is yet to be considered the surpassing beauty of those momentary touches and graceful touches, which, when the music admits of it, can only be ensured by the most gifted of artists, but which adds so much charm to the composition itself. In this delightful quality Paderewski excels any pianist I have heard; in point of fact, his playing every given moment of a musical performance, but seems to be rather the outcome of inherent and spontaneous musical feeling. Of all living pianists he reminds me most of Anton Rubinstein; but his manipulation is more delicate, far surer and clearer than that of the great Moldavian. He never plays a false note, and the fire and musical impulse which animate Paderewski never infringe upon the refinement which divines enthusiasm from extravagance.

Ignace Jan Paderewski first saw the light at Podolia, a province of Russian Poland, on the 6th of November, 1860, and at the early age of three began to play the piano, at seven his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young Ignace remained for four years. In 1872 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Kogusas; but he subsequently pursued this branch of his art under the late Freerick Kiel, the eminent teacher and theorist of Berlin.

Shortly after this date Paderewski undertook his first *tournée*, which extended throughout Russia, Siberia, Servia and Roumania, during the course of which he performed nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to the acquisition of general knowledge after the hours which his musical duties had ceased. In 1885 he held a professorship at the Conservatory of Music in Strasburg, but during that year he abandoned teaching and resolved upon the more fascinating career of a pianist. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetsky, the well-known successful trainer of pianists, and husband of the no less famous pianiste, Annette Essipoff, and at the expiration of three years hard study he made his *début* before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From that date he paid several visits to the principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and, as my readers are aware, became the "lion" of the Paris season.

The first performance in England was given at the instigation of Mr. Daniel Mayer at St. James's Hall, on the 9th of May, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano-forte pieces, many of which have attained great popularity; a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style,

and evincing great originality of subject and treatment; a Suite for orchestra in G; a Concerto for violin and orchestra in G minor and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen. Although he lost his wife through illness, he has a son living. Paderewski is exceeding y natural in his manners, kind-hearted and unaffected in the last degree, and possesses one of the rare t qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without book a repertoire which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the pianistic giants of their time, no artist has appeared to create the same stir in the artistic world as Ignace Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gifted can command.

FREDERICK F. BUFFET.

London, July 3, 1891.

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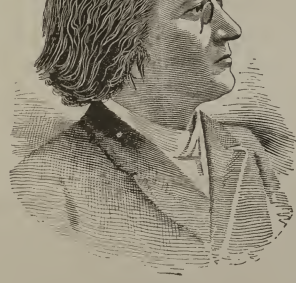

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For itineraries containing complete information as to routes special-train service, descriptive notes, etc., apply to or address Tourist Agent, Pennsylvania Railroad, 849 Broadway, New York.

Lovers of good music will no doubt be delighted to learn that after the close of the Seidl Concerts at the Madison Square Garden, a series of Sunday Concerts will be inaugurated by Mr. Anton Seidl at the Lenox Lyceum. Mr. John Mahnken, who managed the Thomas Concerts up to his departure for Chicago, will manage these Sunday entertainments. We can safely predict that they will meet with universal favor, and should not be surprised to see them continued during the whole winter season.

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After his Concert Tour, 1890.

To Wm. Knabe, Esq., Baltimore.

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With sincere regards,

Yours truly,

DR. HANS VON BÜLOW.

Hamburg, 27th May, 1890.

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Wednesday Evening, October 7.

Soloist: Fraulein JULIE MUELLER HARTUNG.

1. Ballet Music—"Faust" ..... Gounod
2. "Bal Costume" ..... Rubinstein
   - *a.* "Pasha and Almée"
   - *b.* "Toreador and Andalouse."
   - *c.* "Royal Tambours."
3. "Song of the Loreley" (Concert-Aria)..... Meyer Olbersleben
   FRAULEIN JULIE MUELLER HARTUNG.
4. Intermezzo Sinfonico, from "Cavalieria Rusticana" ..... Mascagni

INTERMISSION.

5. Overture—"Coriolanus" ..... Beethoven
6. "Siegfried's Rhine Journey" ..... Wagner
7. Andante from Fifth Symphony ..... Beethoven
8. Songs—{ *a.* "Dann will ich singen" } ..... Mueller-Hartung
   { *b.* "Fruehlingslied" }
   FRAULEIN JULIE MUELLER HARTUNG.
9. Ballet Music—"Henry VIII." ..... Saint-Saens
   - *a.* Introduction. Entry of the Clans.
   - *b.* Scotch Idyll.
   - *c.* Gypsy Dance.
   - *d.* Rustic Jig and Finale.

INTERMISSION.

10. Waltz—"La Belle au bois dormant" ..... Tschaikowsky
11. "Berceuse" ..... Gounod
    Cornet Solo: Mr. SEIFFERTH.
12. Overture—"The Bat" ..... Strauss

Programme Continued on Page 6.

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Soloist: Signor ITALO CAMPANINI.

1. Overture—"Don Juan" ..... Mozart
2. "Le Rouet d'Omphale," Symphonic Poem ..... Saint-Saens
3. "Love Scene," for string orchestra ..... Hensensalt
4. Notturno, from "Midsummer Night's Dream" ..... Mendelssohn
   Horn Solo · MR. PIEPER.
5. Aria—"Gioconda" ..... Ponchielli
   SIGNOR ITALO CAMPANINI.

INTERMISSION.

6. First Hungarian Rhapsody ..... Liszt
7. "Cavalleria Rusticana" ..... Mascagni
   a. P elude and Siciliana.
   SIGNOR ITALO CAMPANINI.
   b. Intermezzo Sinfonico.
   c. Fantasia.
   d. Arioso of Turiddu.
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8. "Wotan's Farewell and Magic Fire Scene," from "Die Walkuere," Wagner

INTERMISSION.

9. Ballet Music—"Feramors" ..... Rubinstein
   (Three Parts.)
10. Selections from "Faust" ..... Gounod

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Contrabass—Mr Ludwig Manoly.

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ALFRED GRUNFELD,

Who will make his first appearance before an American audience in the Madison Square Garden Concert Hall on October 19, has visited in turn all the large cities of Europe; and every-where, in Berlin and in Paris, in St. Petersburg and in London, his playing has called forth the wildest enthusiasm. His triumphs withal have not been won over the moneyed masses exclusively. Half of the nobility of the old world has at one time or another been under the spell of his achievements. That he has not lacked suitable recognition may be inferred from his title of "Court Pianist to his Majesty the King of Prussia" and "Court Pianist to the Emperor of Austria," while no end of exceptional experiences have fallen to his lot. Grunfeld and his brother Heinrich, the great European violoncellist, who accompanies the pianist on his American tour, were the only participants in the last concert which the late Emperor Frederick gave while still Crown Prince of Germany. At the special request of Carmen Sylva, he appeared in Bucharest before a select audience of one hundred listeners. On another occasion he was summoned into the presence of the Empress of Russia, in the Anitschkow Palace, the Czarina desiring to think him in person for a concert given in aid of the Red Cross Society. Grunfeld has been received at the King of Sweden and honored by the patronage of Prince Bismarck, the Count Wiczeck, Prince Furstenberg, Prince Metternich and Baron Rothschild. In a word, all classes of society have done him homage. No less precious than social tributes have been those of the virtuoso's co-workers. Hans Von Bulow wrote of him to a musical journal as follows: "He is not only the foremost representative of the model school of Kullak, but so distinct an individuality as to impress most favorably both heart and ear. I candidly admit," continues Bulow, "that I entered the concert hall anything but favorably inclined. Had not sundry friends attempted to console me when Mowakowski compared us—he treated the piano as a passionately loved bride," I, as I would treat my grandmother in depicting him to me as a sort of graceful pianoclown was not to be taken as *serious*. Personal experience has taught me something more. I forbear to mention those qualities concerning which all critics are in accord. His versatility of his technique, the softness, tenderness and fullness, the beautiful light and shade of his touch, etc. His interpretation of Schumann's masterworks, and especially of his Etudes, Symphonigues and Fantasie op. 17, I must declare the nearest possible approach to perfection. Such deep poetic conception united with such minute correctness, those compositions have seldom been favored with. If, then," concludes Von Bulow, "Mr. Editor, I should still have the good fortune of being regarded as competent to judge, permit me to request you to award Alfred Grunfeld a foremost place among those virtuosos whom it is really worth while considering in earnest."

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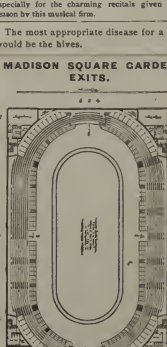

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MADISON SQUARE GARDEN PROGRAMME

Vol. II.—No. 20. WEEK COMMENCING OCT. 5, 1891.

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Notwithstanding the reports of several morning papers to the contrary, the engagement of Antonin Dvorak as Director of the National Conservatory of Music is an accomplished fact. This engagement marks an epoch in the history of music in this country which is not to be under-valued. Mr. Antonin Dvorak is a musician, composer and conductor of such eminent genius that he must naturally cast a bright reflection upon the future of musical events of the coming season, and those who have been instrumental in bringing him to this country deserve the praise of the nation. We congratulate Mrs. Jeannette M. Thurber on this brilliant acquisition.

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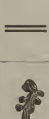

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Thursday Evening, October 8, 1891.

Soloist: Signor ITALO CAMPANINI.

1. Overture—"Don Juan" ..... Mozart
2. "Le Rouet d'Omphale," Symphonic Poem ..... Saint-Saens
3. "Love Scene," for string orchestra ..... Herbert
4. Notturno, from "Midsummer Night's Dream" ..... Mendelssohn
   Horn Solo: Mr. Pieper.
5. Aria—"Gioconda" ..... Ponchielli
   SIGNOR ITALO CAMPANINI.

INTERMISSION.

6. First Hungarian Rhapsody ..... Liszt
7. "Cavalleria Rusticana" ..... Mascagni
   a. Prelude and Siciliana.
   SIGNOR ITALO CAMPANINI.
   b. Intermezzo Sinfonico.
   c. Fantasia.
   d. Arioso ed Turiddu.
   SIGNOR ITALO CAMPANINI.
8. "Wotan's Farewell and Magic Fire Scene," from "Die Walkuere," Wagner

INTERMISSION.

9. Ballet Music—"Feramors" (Three Parts.) ..... Rubinstein
10. Selections from "Faust" ..... Gounod

Friday Evening, October 9, 1891.

GRAND WAGNER NIGHT.

1. Overture—"Egmont" ..... Beethoven
2. Hungarian Dances ..... Brahms
3. Ballet Music—"Queen of Sheba" ..... Goldmark
   Violoncello Solo: Mr. Victor Herbert.
4. "The Deluge," Biblical Cantata ..... Saint-Saens
   a. Prelude.
   Violin Solo: Mr. Clifford Schmidt.
   b. "The Deluge," Symphonic Poem.
5. "Iota Aragonaise" ..... Glinka

INTERMISSION

6. "The Ride of the Valkyries" .....
7. "Tristan and Isolde" .....
   {Prelude. / Love-Song. / Isolde's Death.} RICHARD WAGNER.
8. "Entrance of the Gods into Walhall," from "Rheingold" .....
9. "Prelude and Glorification," from "Parsifal" .....

INTERMISSION.

10. "Rondo Capriccioso" ..... Mendelssohn
    (For Orchestra, by Max Spicker.)
11. "In the Tavern," Musical Picture ..... Massenet
12. Polonaise ..... Lassen

SATURDAY, Oct. 10.—Soloist: ST. CECILIA SINGING CLUB.

SUNDAY, Oct. 11. GRAND MONSTER CONCERT.—Soloist: Miss IDA KLEIN.

MONDAY, Oct. 12.—LAST BUT ONE CONCERT.

TUESDAY, Oct. 13.—LAST REQUEST WAGNER CONCERT. Soloist: Miss JULIE MUELLER HARTUNG. (THE CLOSING OF THE SEASON.)

Ignace J. Paderewski

BIOGRAPHICAL SKETCH.

Ignace Jan Paderewski is a limited v the legitimate successor of Anton Rubinstein, and the maestro of the century. Through a tour decades he has industrious Mo cavian has fallen upon the shoulders of this already world-lam ous Polish artist.

Even in the present days of juvenile prodigies and phenomenal exhibitions of pianistic power, Paderew k has appeared to astonish the general public, and to charm music lovers by the marvelous dexterity he displays upon the key-board, and by the manifestation of such rarer qualities—lifting him above the heads of all his contemporaries—he has acquired in an unusually short time the highest position in the artistic world. The more frequently the opportunity has been afforded of hearing Paderewski, the greater admiration his performances have excited.

In purely mechanical skill it seems impossible to exceed the limits of his amazing achievements. He has his light and delicate moods as well as his dreamy and romantic humors, which find expression in the performance of the beautiful pianoforte works of his fellow-countryman, Frederic Chopin, interest in whose works increases year by year; for fire and fineness of execution nothing can surpass his playing of his master's Scherzos and Fantasias; for breadth of style and forcible delivery his performance of his own concerto in A minor, together with the concertos of Rubinstein and Beethoven, is superb, while for sweep of hand, extraordinary rapidity of finger and mastery over Liszt's Rhapsodies and Fantasias he is practically unrivaled in the world. There is yet to be considered the surpassing beauty of those momentary flashes and graceful touches, which, when the music admits of it, can only be realized by the most gifted of artists, but which adds so much charm to the composition itself. In this delightful quality Paderewski excels any pianist I have heard; in point of fact, his playing never gives me the idea of a studied performance, but seems to be rather the outcome of inherent and spontaneous musical feeling. Of all living pianists he reminds me most of Anton Rubinstein; but his manipulation is more delicate, far surer and clearer than that of the great Moldavian. He never puts a false note, and the fire and musical impulse which animate Paderewski never infringe upon the burdened touch divines enthusiasm from extravagance.

Ignace Jan Paderewski first saw the light at Podolia, a province of Russian Poland, on the 6th of November, 1860 and at the early age of three began to play the piano. At seven his father placed him under the care of a local teacher, Pierre Sowinski, and with this master the young genius remained for four years. In 1872 he went to Warsaw, where the foundation of his knowledge of harmony and counterpoint was acquired from Roguski; but he subsequently pursued the branches of his studies under the late Frederick Kiel, the eminent teacher and theorist of Berlin.

Shortly after this date Paderewski undertook his first journey, which extended throughout Russia, Siberia, Servia and Roumania, during the course of which he gave many—nothing but his own compositions. At eighteen years of age he was nominated Professor of Music to the Warsaw Conservatory, and it is no secret that the money earned in this capacity was devoted to the acquisition of general knowledge after the hours when his musical duties had ceased. In 1878 he held a professorship at the Conservatory of Music in Strasburg, but during that year he abandoned teaching and devoted upon the more fascinating career of a pianistic virtuoso. Paderewski accordingly removed to Vienna and placed himself under his fellow-countryman, Theodor Leschetizky, the self-known successful trainer of pianists and husband of the no less famous pianiste, Annette Essipoff, and at the expiration of three years he already he made his *début* before the critical Viennese public in 1887, and was at once proclaimed to be one of the most remarkable pianists of the day.

From this date he paid several visits to the principal towns throughout Germany, always with increasing success, and in the Autumn of 1889 he made his first appearance before a Parisian audience, and, as my readers are aware, became the "lion" of the Paris season.

The first performance in England was given at the instigation of Mr. Daniel Mayer at St. James's Hall, on the 9th of May, 1890, since which date he has appeared at a large number of concerts and recitals in London and the provinces, his performances being uniformly marked by a crescendo of success and enthusiasm by the increasing audiences.

Paderewski has composed a large number of piano-forte pieces, many of which have attained great popularity; a concerto in A minor, for piano and orchestra, conceived in a broad and lofty style,

and evincing great originality of subject and treatment; a Suite for orchestra in G; a Concerto for violin and orchestra in G minor and over eighty vocal pieces in the German, French and Polish languages.

Paderewski married at the early age of nineteen. Although he lost his wife through illness, he has a son living. Paderewski is exceedingly natural in his manners, kind-hearted and unaffected to the last degree, and possesses one of the rarest qualifications among great players, that of being a wonderfully good and patient listener. I may add that his memory is so vast and comprehensive that he is enabled to perform without book a repertoire which covers a range of compositions of the ancient and modern writers practically without limit.

Since Franz Liszt and Anton Rubinstein, admittedly the greatest giants of their time, no artist has appeared to create the same stir in the artistic world as Ignace Jan Paderewski, and it is highly gratifying to know that his transcendent ability is meeting with that recognition and reward which only the most highly gilted can command.

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For itineraries containing complete information as to routes, transit-steam service, descriptive notes, etc., apply to or address Tourist Agent, Pennsylvania Railroad, 849 Broadway, New York.

Lovers of good music will no doubt be delighted to learn that after the close of he Seidl Concerts at the Madison Square Garden, a series of Sunday Concerts will be inaugurated by Mr. Anton Seidl at the Lenox Lyceum. Mr. John Mahnken, who managed the Thomas Concerts up to his departure for Chicago, will manage these Sunday entertainments. We can safely predict that they will meet with universal favor, and should not be surprised to see them continued during the whole winter season.

The Daisy Kitchen has moved 8 doors west to Nos. 24 and 26 East 14th Street, and is now known as "The Metropolis." Retaining all its old popular features, it has added these new ones, namely, the Royal Hungarian Band; a $3,000 soda fountain, finest and largest in the world; a first class table d'hote dinner of 12 courses for 50 cents; a fancy cake and bread bakery; ladies' dining room; gentlemen's cafe and smoking room; delicious candies; pure fruit juice sodas, 5 cents, surpassing all others. Open every day from 6 A. M. to 12 P. M.

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After his Concert Tour, 1890.

To Wm. Knabe, Esq., Baltimore.

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With sincere regards,

Yours truly,

DR. HANS VON BÜLOW.

Hamburg, 19th May, 1890.

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Tuesday Evening, October 6, 1891.

Soloists: { Mr. JOHN CHESHIRE, Harpist to H.R.H. Duke of Edinburgh. Mr. VICTOR HERBERT.

1. Overture—"Benvenuto Cellini".....Berlioz
2. Rhapsody—"Espana".....Chabrier
3. Two Entr'actes—{ *a* "Colombe".....{ *b* "Philemon and Baucis".....Gounod
4. Harp Solo—Fantasia, "Il Trovatore".....Cheshire
MR. JOHN CHESHIRE.
5. Ballet Music—"Ascanio".....Saint-Saens
a. The Bacchantes.
b. Apparition.
c. Amor.
d. Venus.
e. Waltz.

INTERMISSION.

6. Overture—"Melpomene".....Chadwick
7. "Siegfried Awakens Brunhilde," from "Siegfried".....Wagner
8. "Cavalleria Rusticana".....Mascagni
a. Prelude and Siciliana
b. Fantasia.
9. Violoncello Solos, With Harp Accompaniment—
a. Melodie.....Rubinstein
b. Gavotte.....Popper
MR. VICTOR HERBERT.
MR. JOHN CHESHIRE.

INTERMISSION.

10. "Snowflake"—a Fairy Tale.....Bendel
11. "The Evening Star," from "Tannhauser".....Wagner
Trombone Solo: Mr. PFEIFFENSCHEIDER.
12. Waltz—"Village Swallows".....Strauss

Programme Continued on Page 6.

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Wednesday Evening, October 7.

Soloist: Fraulein JULIE MUELLER HARTUNG.

1. Ballet Music—"Faust" ..... Gounod
2. "Bal Costume" ..... Rubinstein
   - *a.* "Pasha and Almée"
   - *b.* "Toreador and Andalouse."
   - *c.* "Royal Tambours."
3. "Song of the Loreley" (Concert-Aria)..... Meyer Olbeisleben
   FRAULEIN JULIE MUELLER HARTUNG.
4. Intermezzo Sinfonico, from "Cavalieria Rusticana" ..... Mascagni

INTERMISSION.

5. Overture—"Coriolanus" ..... Beethoven
6. "Siegfried's Rhine Journey"..... Wagner
7. Andante from Fifth Symphony..... Beethoven
8. Songs—{ *a.* "Dann will ich singen" } { *b.* "Fruehlingslied"..... } ..... Mueller-Hartung
   FRAULEIN JULIE MUELLER HARTUNG.
9. Ballet Music—"Henry VIII."..... Saint-Saens
   - *a.* Introduction. Entry of the Clans.
   - *b.* Scotch Idyll.
   - *c.* Gypsy Dance.
   - *d.* Rustic Jig and Finale.

INTERMISSION.

10. Waltz—"La Belle au bois dormant"..... Tschalkowsky
11. "Berceuse"..... Gounod
    Cornet Solo: Mr. SNIPPENTH.
12. Overture—"The Bat"..... Strauss

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Oratorio Class—Mrs. Beebe Lawton.

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Organ—Mr. Samuel P. Warren.

Harp—Mr. John Cheshire.

Viola—Mme. Camilla Urso, Mr. Leopold Lichtenberg, Mr. Jan Koert, Mr. Juan Buitrago.

Violoncello—Mr. Victor Herbert, Mr. Emile Krell.

Contrabass—Mr. Ludwig Manoly.

Flute—Mr. Otto Oesterle.

Oboe—Mr. Arthur Trepte.

Clarionet—Mr. Richard Kohl.

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Vol. II.—No. 1. WEEK COMMENCING MAY 30, 1891.

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"What a lovely ruby you wear!" she said as she made a vain hunt for her eyeglasses; "but what a queer place to pin it! Why don't you wear it in your scarf instead of in the back of your neck?" And the young man who was calling on that Boston girl remarked, as he strode from the room, "It's downright poor taste to make fun of a boil."

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Trainboy—Have a copy of "Baled Hay," sir? Penn'bs (author of the book)—Ah, um, do you sell many copies of "Baled Hay?" Trainboy—Oh, I catch a sucker once in a while.

Wife—Now this is a nice time for you to come home from the lodge! Here it is half past 2. Husband—What of it? If I hadn't gone to the lodge at all it would be half past 2 just the same, wouldn't it?

Teacher (after explaining the points of the compass)—Johnnie, step to the window and tell me if smoke is coming from any of the chimneys. Johnnie (at the window)—Yes ma'm. Teacher—Now, tell me which way the wind is blowing. Johnnie—Perpendic'lar.

Mrs. Dusky—Am dem de black stockings you told me about huyin'? Miss Saffron—Yes, dem is de ones, Cicely, an' dey only cost seventy-five cents. "Am dey silk?" "Not 'zactly, but dey'rs jes' as good." "An' will dey wash?" "Dat I don't know; I'se only had 'em six weeks."

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If the boys do not kiss the misses, then the girls will miss the kisses.

"Does your wife ever let you have the last word?" "No, sir. I married a widow."

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Traveling Agent—Are you the head of the house, sir? Mr. Cowed—Hem!—Ah!—I represent her.

"Why are you here, my poor fellow?" asked the visitor of the prisoner. "De walls is so thick I can't git out. Dats why—see?"

Bachelor—Ned, how would you define a love letter? Benedict—A love letter is a thing that ten years after ward you gene rally wish you hadn't written.

An old offender was lately introduced to Judge Duffy as John Simmons, alias Jones, alias Smith. "I'll try the two women first," said the Judge. "Bring in Alice Jones."

Drawing Teacher—Now, this is a symmetrical figure. Can any one tell me what symmetry is? Ah! There is a little boy with his hand up. What is symmetry, little boy? Jimmy Scanlan—Plaze, sor, it do be a place fwhere they buries dead paple.

Yabsley—I see by the paper that the New Jersey census figures go to show that only one man in a thousand reaches the age of seventy, five. Dibsley (who comes over in the ferry from Jersey City every morning)—Well, no; when a New Jersey grandpa reaches three-score and ten, his family conclude he's not worth wasting quinine on any longer.

"Why don't you go to work?" she asked of the tramp. "I am a-working, lady." "At what? You show no signs of it?" "No matter for that, mum, I'm a-working as a traveling adver. for a soap firm. I'm the 'Before Using' card, and my pardner around the corner represents the 'After Using' end of the combination. Thank you, mum."

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"Did you propose to the beautiful Miss Rox, last night, Charlie?" "I did, and she also proposed." "What?" "That I wait till the end of the summer for her answer."

"Ho," said Professor Feelem, the eminent phrenologist, "my profession does not yield a life full of sunshine, as many suppose, I tell you;" and he wiped away a tear. "I've felt some pretty hard bumps in my life."

Mrs. Potts—Just to think of you talking to me in such a style! You who used to swear I was an angel. Mr. Potts—Look here, my dear, that isn't fair. What is the use of twitting a man about the fiction he dealt in fifteen years ago?

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The announcement of a season of opera in English will be gratifying to a large circle of music lovers. It is made by Mr. James W. Morrissey, and under his management the third season of English grand opera in New York is now in successful progress at the Grand Opera House for a short period of six weeks only. During this time will be presented for one week each, in the order named, "Trovatore," "Martha," "Bohemian Girl," "Faust," "Carmen" and "Lucia." The company engaged is notably better than in past seasons. It includes many well-known names and some new ones—Miss Louise Natali, Miss Camille Muori, Miss Bella Tomlins, Miss Fannie Meyers, Miss Stella Beaumont, Mr. F. Michenela, Mr. A. Montegriffo, Mr. Wm. Ferguson, Signor G. Tagliapietra, Mr. W. H. Clarke. A large chorus, attractive ballets and a full orchestra are among the features. A subscription list has been opened, to which a number of names are already attached—Mrs. George Gould, Mr. and Mrs. John D. Townsend, Mr. and Mrs. Francis Kinzler, Mr. and Mrs. G. Morosini, Mr. James H. Breslin, Mr. and Mrs. Robert Dunlap and many others. Popular prices will range from 50 cents to $1.

Why would it be impossible for horses to vote on any measure? Because all their votes would be neighs.

"I suppose you will be somewhat particular in your choice of a wife, Mr. Jones?" "Not a bit of it. Will you marry me, Miss Smith?"

French Editor—Did you make a minute of yesterday's duel? Assistant—No, Monsieur; it was impossible. French Editor—Why? Assistant—Because it only has two seconds.

Father (sternly)—Joe, do you want me to put you in the dark closet? Little Joe (equivocally)—Papa, what makes you ask me such questions?

"How did that case against you by the man who broke his leg on your sidewalk go?" "It met with the same fate the plaintiff did." "What was that?" "Slipped up on an appeal."

"You are not the young lady to whom I give lessons," said the piano teacher. "No. The young lady to whom you give lessons is sick, and she has sent me to practice for her."

"Here's an apple, Johnny." "Thanks, ma'am. Now please gimme one for my little sister." "Certainly. How good of you to think of your little sister." Yes'm; if I didn't, she'd keep a teasin' me for mine."

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After his Concert Tour, 1890.

To Wm. Knabe, Esq., Baltimore.

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DR. HANS VON BÜLOW.

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GILMORE'S BAND.
3. SONG OF THE TOREADOR, from "Carmen".....Bizet
SIGNOR LUIGI SARTORI.
4. MORCEAU DE SALON—"Loin du Bal".....Gillet
GILMORE'S BAND.
5. PAGE SONG, from "The Huguenots," for Contralto.....Meyerbeer
MISS ANNA MANTELL.
6. GRAND SCENA DE BALLET, from "Gioconda".....Ponchiell
GILMORE'S BAND.

Programme Continued on Page 6.

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"Do you really think life is worth living?" "Oh, I don't know. It depends on what kind of a boarding place a man has."

Winks—When did you get back from California? Binks—Only this noon. I came by easy stages. Winks—Is that so? I should think you would have come by rail.

Mrs. Bleeker—The say suicide is greatly on the increase among men. Bleeker—No doubt I see in this morning's paper that the number of marriages is increasing every day.

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PROGRAMME.

Continued from Page 4.

7. SONG, from "Martha," for Tenor, "M'Appari".....Flotow
Sung by SIGNOR CAMPANINI.

8. **"SHERMAN'S MARCH THROUGH GEORGIA" AS A FUNERAL MARCH.**
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9. VIOLIN SOLO—"Fantaisie Faust"..... .....Sarasate
MISS MAUD POWELL.

10. NATIONAL ANTHEM—"Columbia"..... .....P. S. Gilmore
Introducing variations for Clarinet Corps in unison for piccolo (Signor De Carlo), for French Horns (Messrs. Weston, Cass, Mei and Zilm), for Saxophone (Mr. R. A. Lefebre), for Euphoniums in Duet (Messrs. Raffaiole and Whittier), for Oboe (Signor de Chiara), for Cornets in Duet (Messrs. Hodge and Bates), for Petit Clarinet (Herr Maier), for Bass Clarinet, Bassoons, Saxophones, Saxtuphone and Contra Fagotta, in unison, for Flute (Mr. F. Wadsworth), ending with a Grand Finale for Full Band.

11. JEWEL SCENE, from "Faust," for soprano.....Gounod
Sung by MISS IDA KLEIN.

12. AFRICAN COCOANUT DANCE..... .....Frank Gilder
GILMORE'S BAND.

13. TRIO, from "I Lombardi," "Qual Volutta"... .....Verdi
MISS IDA KLEIN, SIGNORI SPIGAROLI and SARTORI.

14. POEM SYMPHONIQUE—"The Chariot Race".....J. P. Sousa
(A musical picture suggested by the story of the chariot race in "Ben-Hur.")
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5. TARANTELLE FANTASTIQUE..... J. F. Gilder
6. SONG, for Contralto—"Thou Art Not Near Me"... ..Gilbert Colyn
   MME. LENA LUCKSTONE-MYERS.
7. GRAND CONCERT GALOP—"Pluto"..... Holst

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Programme Continued on Page 6.

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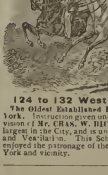

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PROGRAMME.

Continued from Page 4.

PART II.

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9. JEWEL SCENE, from "Faust," for Soprano.....Gounod
MISS IDA KLEIN.
10. SALONSTUCK—"In the Mill".....Gillet
11. ARIA, for Tenor—"Jerusalem".....Verdi
MONS. A. L. GUILLE.
12. BALLET AIRS, from "William Tell".....Rossini
13. GRAND TRIO, for Voices, from "I Lombardi".....Verdi
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Programme Continued on Page 6.

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Vol. II.—No. 1. WEEK COMMENCING MAY 30, 1891.

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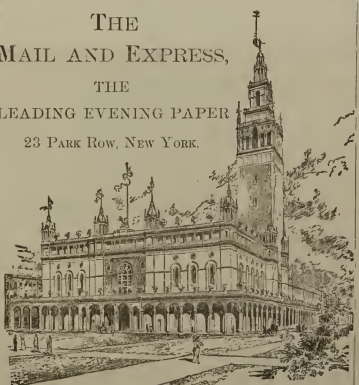

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"Maud, dearest, do you think I could make you happy?" "I should think so; Mrs. Jenkins' husband happyfied her." "How?" "He insured his life for $10,000 and then died."

"What a lovely ruby you wear!" she said as she made a vain hunt for her eyeglasses; "but what a queer place to pin it! Why don't you wear it in your scarf instead of in the back of your neck?" And the young man who was calling on that Boston girl remarked, as he strode from the room, "It's downright poor taste to make fun of a boil."

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Hayseed—What building is that? Smart New Yorker—That's a ten-story building. Can't you count?

Trainboy—Have a copy of "Baled Hay," sir? Pennibs (author of the hook)—Ah, um, do you sell many copies of "Baled Hay?" Trainboy—Oh, I catch a sucker once in a while.

Wife—Now this is a nice time for you to come home from the lodge! Here it is half past 2. Husband—What of it? If I hadn't gone to the lodge at all it would be half past 2 just the same, wouldn't it?

Teacher (after explaining the points of the compass)—Johnnie, step to the window and tell me if smoke is coming from any of the chimneys. Johnnie (at the window)—Yes ma'm. Teacher—Now, tell me which way the wind is blowing. Johnnie—Perpendic'lar.

Mrs. Dusky—Am dem de black stockings you told me about buyin'? Miss Saffron—Yes, dem is de ones, Cicely, an' dey only cos' seventy-five cents. "Am dey silk?" "Not 'zactly, but dey'rs jes' as good." "An' will dey wash?" "Dat I don't know; I'se only had 'em six weeks."

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"Why are you here, my poor fellow?" asked the visitor of the prisoner. "De walls is so thick I can't git out. Dats why—see?"

Bachelor—Ned, how would you define a love letter? Benedict—A love letter is a thing that ten years afterward you generally wish you hadn't written.

An old offender was lately introduced to Judge Duffy as John Simmons, alias Jones, alias Smith. "I'll try the two women first," said the Judge. "Bring in Alice Jones."

Drawing Teacher—Now, this is a symmetrical figure. Can any one tell me what symmetry is? Ah! There is a little boy with his hand up. What is symmetry, little boy? Jimmy Scanlan—Plaze, sor, it do he a place fwhere they huries dead paple.

Yahsley—I see by the paper that the New Jersey census figures go to show that only one man in a thousand reaches the age of seventy, five. Dibsley (who comes over in the ferry from Jersey City every morning)—Well, no; when a New Jersey grandpa reaches three-score and ten, his family conclude he's not worth wasting quinine on any longer.

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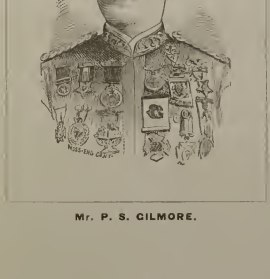

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Why would it be impossible for horses to vote on any measure? Because all their votes would be neighs.

"I suppose you will be somewhat particular in your choice of a wife, Mr. Jones?" "Not a bit of it. Will you marry me, Miss Smith?"

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Father (sternly)—Joe, do you want me to put you in the dark closet? Little Joe (equivocally)—Papa, what makes you ask me such questions?

"How did that case against you by the man who broke his leg on your sidewalk go?" "It met with the same fate the plaintiff did." "What was that?" "Slipped up on an appeal."

"You are not the young lady to whom I give lessons," said the piano teacher. "No. The young lady to whom you give lessons is sick, and she has sent me to practice for her."

"Here's an apple, Johnny." "Thanks, ma'am. Now please gimme one for my little sister." "Certainly. How good of you to think of your little sister." "Yes'm; if I didn't, she'd keep a teasin' me for mine."

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VON BÜLOW'S LETTER

After his Concert Tour, 1890.

To Wm Knabe, Esq., Baltimore.

Dear Sir,—My renewed and by more use—under actually circumstances—as bad health and tiresome travelling—matured experience of your Pianos this season and last transatlantic season has throughout confirmed myself in the opinion I expressed last year, viz., *that they are and touch of the Knabe Pianos are more sympathetic, in my ears and hands than sound and touch of any other Pianos in the United States.* As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rival firms, so would treat my professors. I dare now add that I declare them *the absolutely best in America.* With sincere regards, Yours truly,

HANS VON BÜLOW.

Hamburg, 29th May, 1890.

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1. MARCH—"Come into the Garden, Maud".....Stockigt
(Arranged expressly for this occasion.)
GILMORE'S BAND.
2. OVERTURE—"Tannhauser".....Wagner
GILMORE'S BAND.
3. SONG OF THE TOREADOR, from "Carmen".....Bizet
SIGNOR LUIGI SARTORI.
4. MORCEAU DE SALON—"Loin du Bal".....Gillet
GILMORE'S BAND.
5. PAGE SONG, from "The Huguenots," for Contralto.....Meyerheer
MISS ANNA MANTELL.
6. GRAND SCENA DE BALLET, from "Gioconda".....Ponchielli
GILMORE'S BAND.

Programme Continued on Page 6.

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158 Fifth Avenue, NEW YORK.

PROGRAMME.

Continued from Page 4.

7. SONG, from "Martha," for Tenor, "M'Appari"..... Flotow
Sung by SIGNOR CAMPANINI.

8. **"SHERMAN'S MARCH THROUGH GEORGIA" AS A FUNERAL MARCH.**
The performance of this march by Gilmore's band, on the occasion of the funeral of the "Immortal Hero," made so profound an impression upon the hundreds of thousands of listeners that the entire press of the country made mention of it, since which time Mr. Gilmore has received applications from scores of bands for the arrangement.

9. VIOLIN SOLO—"Fantaisie Faust"..... Sarasate
MISS MAUD POWELL.

10. NATIONAL ANTHEM—"Columbia"..... P. S. Gilmore
Introducing variations for Clarinet Corps in unison for piccolo (Signor De Carlo), for French Horns (Messrs. Weston, Cass, Miel and Zilm), for Saxophone (Mr. E. A. Lefebre), for Euphoniums in Duet (Messrs. Raffayolo and Whittier), for Oboe (Signor de Chiara), Clarinet, Bassoon, Saxophones, Sarrusophone and Contra Fagotta, in unison, for Flute (Mr. F. Wadsworth), ending with a Grand Finale for Full Band.

11. JEWEL SCENE, from "Faust," for soprano..... Gounod
Sung by MISS IDA KLEIN.

12. AFRICAN COCOANUT DANCE..... Frank Gilder
GILMORE'S BAND.

13. TRIO, from "I Lombardi," "Qual Volutta"..... Verdi
MISS IDA KLEIN, SIGNORI SPIGAROLI and SARTORI.

14. POEM SYMPHONIQUE—"The Chariot Race"..... J. P. Sousa
(A musical picture suggested by the story of the chariot race in "Ben-Hur.")
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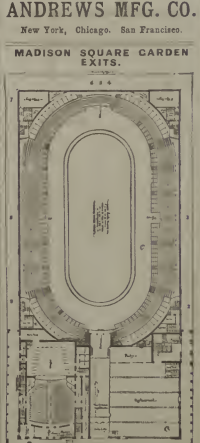

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"Maud, dearest, do you think I could make you happy?" "I should think so; Mrs. Jenkins' husband happyfied her." "How?" "He insured his life for $10,000 and then died."

"What a lovely ruby you wear!" she said as she made a vain hunt for her eyeglasses; "but what a queer place to pin it! Why don't you wear it in your scarf instead of in the back of your neck?" And the young man who was calling on that Boston girl remarked as he made

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Wife—Now this is a nice time for you to come home from the lodge! Here it is half past 2. Husband—What of it? If I hadn't gone to the lodge at all it would be half past 2 just the same, wouldn't it?

Teacher (after explaining the points of the compass)—Johnnie, step to the window and tell me if smoke is coming from any of the chimneys. Johnnie (at the window)—Yes ma'm. Teacher—Now, tell me which way the wind is blowing. Johnnie—Perpendic'lar.

Mrs. Dusky—Am dem de black stockings you told me about buyin'? Miss Saffron—Yes, dem is de ones, Cicely, an' dey only cos' seventy-five cents. "Am dey silk?" "Not 'zactly, but dey'rs jes' as good." "An' will dey wash?" "Dat I don't know; I'se only had 'em six weeks."

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"Does your wife ever let you have the last word?" "No, sir. I married a widow."

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Traveling Agent—Are you the head of the house, sir? Mr. Cowed—Hem!—Ah!—I represent her.

"Why are you here, my poor fellow?" asked the visitor of the prisoner. "De walls is so thick I can't git out. Dat why—see?"

Bachelor—Ned, how would you define a love letter? Benedict—A love letter is a thing that ten years afterward you generally wish you hadn't written.

An old offender was lately introduced to Judge Duffy as John Simmons, alias Jones, alias Smith. "I'll try the two women first," said the Judge. "Bring in Alice Jones."

Drawing Teacher—Now, this is a symmetrical figure. Can any one tell me what symmetry is? Ah! There is a little boy with his hand up. What is symmetry, little boy? Jimmy Scanlan—Plaze, sor, it do be a place fwhere they buries dead paple.

Yahsley—I see by the paper that the New Jersey census figures go to show that only one man in a thousand reaches the age of seventy, five. Dihsley (who comes over in the ferry from Jersey City every morning)—Well, no; when a New Jersey grandpa reaches three-score and ten, his family conclude he's not worth wasting quinine on any longer.

"Why don't you go to work?" she asked of the tramp. "I am a-working, lady." "At what? You show no signs of it?" "No matter for that, mum, I'm a-working as a traveling adver. for a soap firm. I'm the 'Before Using' card, and my pardner around the corner represents the 'After Using' end of the combination. Thank you, mum."

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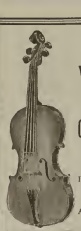

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"Did you propose to the beautiful Miss Rox, last night, Charlie?" "I did, and she also proposed." "What?" "That I wait till the end of the summer for her answer."

"Ho," said Professor Feelem, the eminent phrenologist, "my profession does not yield a life full of sunshine, as many suppose, I tell you;" and he wiped away a tear. "I've felt some pretty hard humps in my life."

Mrs. Potts—Just to think of you talking to me in such a style! You who used to swear I was an angel. Mr. Potts—Look here, my dear, that isn't fair. What is the use of twitting a man about the fiction he dealt in fifteen years ago?

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The announcement of a season of opera in English will be gratifying to a large circle of music lovers. It is made by Mr. James W. Morrissey, and under his management the third season of English grand opera in New York is now in successful progress at the Grand Opera House for a short period of six weeks only. During this time will be presented for one week each, in the order named, "Trovatore," "Martha," "Bohemian Girl," "Faust," "Carmen" and "Lucia." The company engaged is notably better than in past seasons. It includes many well-known names and some new ones—Miss Louise Natali, Miss Camille Muori, Miss Bella Tomlins, Miss Fannie Meyers, Miss Stella Beaumont, Mr. F. Michenela, Mr. A. Montegriffo, Mr. Wm. Ferguson, Signor G. Tagliapietra, Mr. W. H. Clarke. A large chorus, attractive ballets and a full orchestra are among the features. A subscription list has been opened, to which a number of names are already attached—Mrs. George Gould, Mr. and Mrs. John D. Townsend, Mr. and Mrs. Francis Kinsler, Mr. and Mrs. G. Morosini, Mr. James H. Breslin, Mr. and Mrs. Robert Dunlap and many others. Popular prices will range from 50 cents to $1.

Why would it be impossible for horses to vote on any measure? Because all their votes would be neighs.

"I suppose you will be somewhat particular in your choice of a wife, Mr. Jones?" "Not a bit of it. Will you marry me, Miss Smith?"

French Editor—Did you make a minute of yesterday's duel? Assistant—No, Monsieur; it was impossible. French Editor—Why? Assistant—Because it only ha i two seconds.

Father (sternly)—Joe, do you want me to put you in the dark closet? Little Joe (equivocally)—Papa, what makes you ask me such questions?

"How did that case against you by the man who broke his leg on your sidewalk go?" "It met with the same fate the plaintiff did." "What was that?" "Slipped up on an appeal."

"You are not the young lady to whom I give lessons," said the piano teacher. "No. The young lady to whom you give lessons is sick, and she has sent me to practice for her."

"Here's an apple, Johnny." "Thanks, ma'am. Now please gimme one for my little sister." "Certainly. How good of you to think of your little sister." Yes'm;

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After his Concert Tour, 1890.

To Wm. Knabe, Esq., Baltimore.

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GILMORE'S BAND.
3. SONG OF THE TOREADOR, from "Carmen".....Bizet
SIGNOR LUIGI SARTORI.
4. MORCEAU DE SALON—"Loin du Bal".....Gillet
GILMORE'S BAND.
5. PAGE SONG, from "The Huguenots," for Contralto.....Meyerheer
MISS ANNA MANTELL.
6. GRAND SCENA DE BALLET, from "Gioconda".....Ponchielli
GILMORE'S BAND.

Programme Continued on Page 6.

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"Do you really think life is worth living?" "Oh, I don't know. It depends on what kind of a boarding place a man has."

Winks—When did you get back from California? Binks—Only this noon. I came by easy stages. Winks—Is that so? I should think you would have come by rail.

Mrs. Blecker—The say suicide is greatly on the increase among men. Blecker—No doubt I see in this morning's paper that the number of marriages is increasing every day.

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PROGRAMME.

Continued from Page 4.

7. SONG, from "Martha," for Tenor, "M'Appari".....Flotow.
Sung by SIGNOR CAMPANINI.

8. "SHERMAN'S MARCH THROUGH GEORGIA" AS A FUNERAL MARCH.
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9. VIOLIN SOLO—"Fantaisie-Faust".....Sarasate
MISS MAUD POWELL.

10. NATIONAL ANTHEM—"Columbia".....P. S. Gilmore
Introducing variations for Clarinet Corps in unison for piccolo (Signor De Carlo), for French Horns (Messrs. Weston, Cano, Meel and Zilm), for Saxophone (Mr. E. A. Le-fabre), for Euphoniums in duet (Messrs. Raffaolo and Whittier), for Oboe (Signor de Chiara), for Cornets in, Duet (Messrs. Bode and Bates), for Petit Clarinet (Herr Maiser), for Bass Clarinet, Bassoons, Saxophones, Sarrusophone and Contra Fagotta, in unison, for Flute (Mr. F. Wadsworth), ending with a Grand Finale for Full Band.

11. JEWEL SCENE, from "Faust," for soprano.....Gounod
Sung by MISS IDA KLEIN.

12. AFRICAN COCOANUT DANCE.....Frank Gilder
GILMORE'S BAND.

13. TRIO, from "I Lombardi," "Qual Voluttà".....Verdi
MISS IDA KLEIN, SIGNORI SPIGAROLI and SARTORI.

14. POEM SYMPHONIQUE—"The Chariot Race".....J. P. Sousa
(A musical picture suggested by the story of the chariot race in "Ben-Hur.")
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Piano and Organ—September 29, at the same hours as Violin. Applicants are required to bring their music.
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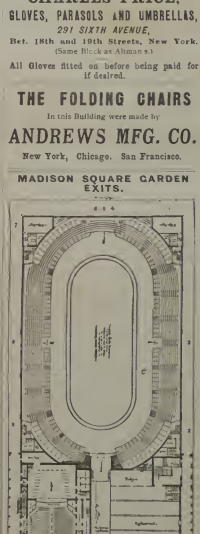

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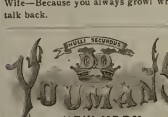

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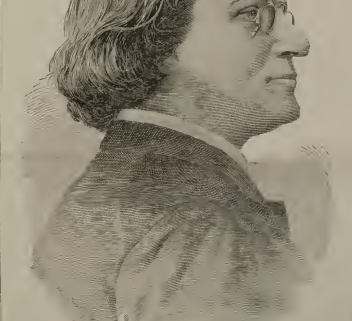

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To Wm. Knabe, Esq., Baltimore.
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PROGRAMME.

GRAND PROMENADE CONCERTS.

ANTON SEIDL
AND HIS
METROPOLITAN ORCHESTRA.

TWENTY-FOURTH CONCERT.
Tuesday Evening, October 11, 1890.
AT 8 O'CLOCK.

GRAND POPULAR CONCERT.

PROGRAMME.

1. Overture—"Fra Diavolo".....*Auber*
2. Selections—"Traviata".....*Verdi*
3. Grand Centennial March.....*Wagner*

Anton Seidl tells the following characteristic story of Wagner's inability to gain inspiration from a subject of which he knew nothing: "After he had accepted the commission to write the 'Centennial March' for the Ladies' Committee of the Philadelphia Exhibition, he wandered, puzzled to distraction, about the streets of Bayreuth for days, trying to think of leading themes on which to build his musical structure. He often expressed his regret that he had undertaken the commission, because, as he acknowledged, he could not grasp the spirit of the subject he wished to illustrate in music. He was astonished and flattered at the magnificence of the sum offered him, which was more than he had received up to that time for the whole of his operas from German theatre publishers. But he was determined to compose the march. For a long time, however, he was unable to get any musical themes to work upon. He knew nothing of American history, or of the national melodies of the country, with the exception of 'America,' which he knew was the same as the Prussian and English national hymns. But something came to him at last. One day, after taking his accustomed walk in the beautiful surroundings of the city, he was returning to the city, when he had to pass through a very narrow and gloomy alley-way, which ends in a covered archway, and leads into the great square or market place. Walking through the dark, lone alley, his thoughts were occupied with a theme for the march which should represent the condition of the country in the dark days of the revolution when the people were engaged in the daily struggle against the British. This he had in his mind. Suddenly, while buried in thought, he came out through the archway upon the broad market place, which was bathed in clear, soft afternoon sunlight. All at once the contrast of the two scenes struck him and another theme came into his mind. It was as if he himself had left the bonds and fetters of gloom and uncertainty behind and had come into the full radiance of the light of freedom and victory. The contrast he afterwards worked out in the 'Centennial March.'"

INTERMISSION OF TEN MINUTES.

4. Overture—"Rienzi".....*Wagner*
5. Ballet Music.....*Smareglia*
("The Vassal of Seighet," Hungarian Ballet. New.)
6. Flower Girl Scene.....*Wagner*

In the second act of "Parsifal" occurs this wondrous scene. Parsifal enters the realm of Klingsor, the magician, who represents the spirit of evil. The wicked knight has fled, wounded, before Parsifal. The scene changes, and a garden of wondrous beauty rises to view, tropical vegetation and almost luxuriant growth of flowers. On the ramparts stands Parsifal gazing down upon the garden in astonishment. Lovely maidens, arrayed like flowers, rush in, bewailing their wounded knights. Upon seeing Parsifal they surround him, endeavor to caress him, and exert all their charms upon him.

Programme Continued on Page 6.

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Miss Bashful—I don't like the way your husband calls me dearest Mrs. Jones—Oh, you m..st not mind him. He ev..n calls me that.

"Look yah, yoh 'Rastus; you wants to be a good boy, yah me? So's when you die yoh kin go ter glohry an' play on er goll'n ha'p." "Tain' no use," said the boy in a discouraged tone, "Why not?" "Kase I kain' play on de hahp. Ef dey'd gib me er mouf organ oh a banjo I mout git erlong."

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Billy—So you have returned from your bridal tour. What did you see on the trip that pleased you most? John—My wife.

"Time downs us all." "It doesn't down Mozart Smith." "Why not?" "He's a leader in an orchestra, and beats time."

"Young man," thundered the camp-meeting orator, "were you ever fired with enthusiasm?" "It is a painful subject," he responded, "but I was. Miss Wedly's father supplied the enthusiasm."

"I'd like to ask how you kl led this chicken," said the homeless young man to his landlady. "Why, the girl cut its head off, of course." "With a hatchet?" "To he sure; you seem unaccountably interested." "No, but I would like to know where you buy your hatchets."

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PROGRAMME.

Continued from Page 4.

7. Ballet Music—"ASCANIO" (new) ..... *Saint-Saëns*

(*a*) Entrance of the Master of Ceremonies. (Introduction.)
(*b*) Venus, Juno and Pallas. (Quaint old dance.)
(*c*) Diana, Dryades and Naiades. (Gavotte.)
(*d*) Bacchus and the Bacchantes. (Bacchanale.)
(*e*) Vision of Phœbus and the Muses.
(*f*) Phœbus' invocation to love.
(*g*) Love calls up Psyche. (Adagio.)
(*h*) Assemblage of Goddesses with the Muses, the Nymphs and Bacchantes.
(*i*) Variations for the Flute.
(*k*) The Dragon of Hesperides brings the golden apple.
(*l*) Final Waltz.

"Ascanio" is the latest operatic work from the pen of Camille Saint-Saëns, the foremost and most gifted of the modern French composers. It was recently produced in Paris, where it achieved a remarkable success. Shortly before its production the mysterious disappearance of M. Saint-Saëns, caused much anxiety to his friends and music lovers, and for some time it was feared he had been foully dealt with, as his whereabouts could no where be learned. It was during this time that his latest work was brought out in Paris, but he was not present to witness and enjoy its success. "Benvenuto Cellini" is one of the characters in the opera, and at a fete given by "Ascanio" in his honor, this ballet of Mythological characters is danced. The title of each part clearly indicates the action on the stage.

8. "The Nations" ..... *Moszkowski*

(*a*) Spain.
(*b*) Germany.
(*c*) Hungary.

Moskowski is a young composer, born in Prussian-Poland, and a German in musical training. He studied with Lutz, and has made some valuable contributions to the literature of the concert-room. A distinguished pianist, he has written much for that instrument, and has proven by his larger compositions that he possesses original ideas and a thorough knowledge of the resources of the modern orchestra.

9. Three Waltzes ..... *Delibes*

(*a*) Slow Waltz from "Sylvia"
(*b*) Marionet Waltz from "Coppelia."
(*c*) Entr'acte Waltz from "Naila."

These dances are scored most daintily, and are distinguished by the elegance and gracefulness in which French composers of ballet music particularly excel, and which has made Delibes' names from "Sylvia" and "Coppelia" favorites in orchestral programmes. Delibes selected his story for "Sylvia" from Tasso's pastoral "Aminta" (published in 1581, a subject which does not afford the same opportunity for action as "Coppelia," but his treatment of it is within does not afford the same opportunity for action as "Coppelia," but his treatment of it is admirable, and he has composed more truly poetic and more charming than the music to these ballets. The third waltz is an intermezzo from Delibes' ballet "Naila," and in its original form is hardly more than a sketch. Frank Doppler, the musical director of the ballet at the Vienna Opera, has filled out and enlarged this sketch to its present proportions. The first subject played by the violins is by Delibes. The second, a beautiful entire theme given out by the violoncello, is by Doppler.

INTERMISSION OF TEN MINUTES.

10. "Kermesse" ..... *Godard*

Godard's music possesses the charm of originality, and the grace and finish which is a distinguishing feature of the modern French school of composers. His melodies are beautiful in thought, and are ingeniously treated, and his orchestral writing is a proof of his musical scholarship.

11. "Near the Ball" ..... *Gillet*

(For String Orchestra.)

(*a*) Gillet's music possesses a dauntless, grace and melodious rhythm that is as unique as it is charming. He has written a number of compositions for string orchestra, but nothing more exquisite in their delicacy than "Near the Ball" can be found violoncellist, and in connected with an orchestra at Nice. Mr. Seidl was the first to introduce these charming compositions to American audiences.

12. Cornation March ..... *Swendsen*

Johann Severin Swendsen is a Norwegian by birth, and is, at the present time, Director of the Royal Opera at Copenhagen. This march was written for the coronation of the composer's august friend and patron, Oscar II., King of Norway and Sweden, which event took place on the 18th of September, 1829, and it was played for the first time on that occasion.

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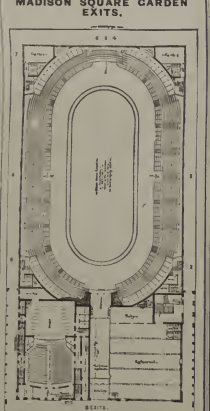

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JOHN C. RIETZEL.
FRANZ SAUR.
JULIUS SIEMERS.
FRANZ KIRCHHUEBEL.
HEINRICH BOENIG.
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JOHN G. FRANK.
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PHILIPP HERFURT.
R. HARDSER.

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JULIUS RISCH.
A. VON LILIENTHAL.
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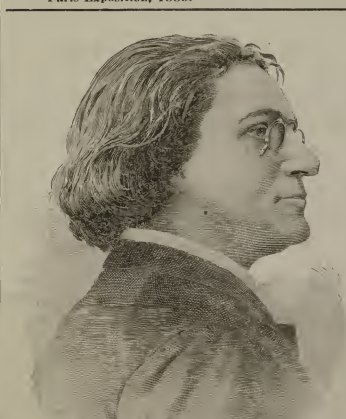

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After his Concert Tour, 1890.

To Wm Knabe, Esq., Baltimore.
Dear Sir,—My renewed and by more use—under aggravating circumstances, as bad health and tiresome traveling—enlarged experience of your Pianos this (second and last transatlantic) season has throughout confirmed myself in the opinion I expressed last year, viz. *that sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other Pianos in the United States.* As I met with frequent opportunities of such flashing comparisons between the Knabe Pianos and Instruments of rival standing of world-rivalling producers, I dare now add that I declare them *the absolutely best in America.* With sincere regards,
Yours Truly,
DR. HANS VON BÜLOW.
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PROGRAMME.

GRAND PROMENADE CONCERTS.

ANTON SEIDL
AND HIS
METROPOLITAN ORCHESTRA.

THIRD CONCERT,

Monday Evening, September 22, 1890,

AT 8 O'CLOCK.

PROGRAMME.

1. March—"Troyenne" ..... *Berlioz*
A Triumphal March, drawn from the "Fall of Troy," is used by the composer through the score of "The Trojans in Carthage" to characterize his hero and the mission against which the unhappy *Dido's* love is wrecked; and, finally, to usher in the eventual overthrow of Carthage by placing it under the clouds of threats, which the Carthaginians hurl after the departing Trojan ships.—(Kreibiel.)

2. Overture—"Midsummer-night's Dream" ..... *Mendelssohn*

3. { (*a*) Aragonaise, } from the "Carmen Suite" ..... *Biset*
{ (*b*) Toreador, } .....

4. Dances (from "Bal Costumé"). ..... *Rubinstein*
This suite, which consists of a number of dances, is divided into two series, and is descriptive of the brilliant scenes, the gaiety and merriment of a fancy-dress ball. The music is characteristic of the different nations, and shows Rubinstein's wonderful power as a writer of descriptive music, and his mastership in "Musical Nationalization."

5. "Three Nations" ..... *Moszkowski*
(*a*) Spain.
(*b*) Germany.
(*c*) Hungary.
Moszkowski is a young composer, born in Prussian-Poland, and a German in musical training. He studied with Liszt, and has made some valuable contributions to the literature of the concert-room. A distinguished pianist, he has written much for that instrument, and has proved by his large compositions that he possesses original ideas and a thorough knowledge of the resources of the modern orchestra.

INTERMISSION OF TEN MINUTES.

Programme Continued on Page 6.

All communications to the Madison Square Garden Programmes should be addressed to

CHARLES D. KOPPEL
PUBLISHER,
115 and 117 Nassau Street, New York.

Telephone Call, 1327 Cortlandt.

FOREIGN NOTES.

It is not generally known that Cuba produces three grades of tobacco—the "Remedios," or third grade, raised in the eastern end of the Island called in Spanish Vuelta Arriba; the "Partido," grown in the centre part; and the first grade famous the world over, called, after the district in which it is produced, "Vuelta Abajo." Strange as it may seem, they speak of an Havana cigar in the eastern part of Cuba the same as we do here in New York, meaning a cigar made from the celebrated "Vuelta Abajo" tobacco. The district being small, the supply is limited; and, as the demand is great, it is not easy to obtain reliable cigars. Nearly all manufacturers in Havana and surrounding towns, and at Key West, work the second grade tobacco—"Partido." The real fine tobacco—the incomparable "Vuelta Abajo—is manufactured into cigars at Havana by a few leading firms only. In the front rank will be found the great EDEN factory of Bances & Lopez. The well-known house of Calixto, Lopez & Co., growers of, and dealers in, this choice tobacco, furnish the Eden factory with the very finest stock; and no connoisseur, no one who can appreciate delicate aroma in tobacco, will ever be disappointed with an Eden cigar.

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The readers of the Madison Square Garden Programme and the admirers of Strauss music should not fail to buy the "Strauss Album," published by C. H. Ditson & Co., 867 Broadway, N. Y. The Album is finely gotten up, and contains a number of old and new waltzes, polkas, galops and mazurkas. Of the old ones the Pizzicati polka, by Johann and Joseph, is the most charming, and of the new a waltz called "Veni and Vidi," by Eduard Strauss, deserves special mention. It possesses all the elements of a brilliant waltz and has a sentimental and well-balanced introduction. Messrs. C. H. Ditson & Co. promises a further edition of new Strauss music, which will be out in a few weeks.

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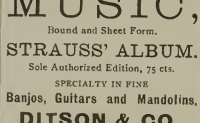
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PROGRAMME.

Continued from Page 4.

6. "Danse Macabre"..... *Saint-Saens*
This is the third of the French composer's Symphonic Poems. The grim monarch, Death, invites his skeleton guests to come forth from their graves for a dance at mid-night. At the hour named, the uncanny ones arrive, and dance to a weird waltz measure until the cock crows, when the gruesome revelers hie them back to their graves.

7. { (*a*) Love Scene (from "Serenade")..... *Herbert*
{ (*b*) Polonaise.
(For String Orchestra.)
Victor Herbert, who has been in America but a few years, occupies a foremost place as a virtuoso and composer His compositions show originality, musical taste and melodic invention, and his clever instrumentation proves his knowledge of the technicalities of his art. Victor Herbert is a grandson of Samuel Lover, and Dublin is the city of his birth Much of his life, before coming to this country, was passed in Stuttgart, where he pursued his musical studies.

8. Symphonic Poem—"Les Préludes"..... *Liszt*
Of the twelve Symphonic Poems which Liszt wrote, "Les Préludes" is the third. As a motto for musical illustration, he has prefaced his score with a passage from Lamartine's "Meditations Poetiques." Liszt has sought to portray some of the salient points in the drama of Life, in which Love plays the principal rôle.

9. Suite—"Peer Gynt"..... *Grieg*
(*a*) Morning.
(*b*) Asa's Death.
(*c*) Anitra's Dance.
(*d*) Dance in the Halls of the Mountain King.
Heinrich Ibsen's dramatic poem, "Peer Gynt," furnishes the subject-matter which has inspired Grieg's composition. Peer Gynt is a young Norwegian peasant, bold and reckless, and whose character is not without a sinister side. He lives with his mother, Aas, whose love for him is strong, and who has implicit belief in him. His rival having won the hand of Anitra, a Solveig loves Peer; and, as his guardian angel, watches over him through all the years of his wild life; though he neglects and deserts her, and sinks lower and lower. She, with the patience and trust born of true love, awaits in the mountains his return to his better-self. When, as an old man, weary with wanderings, he returns to the Hall of the Mountain King, he hears a Whitsun song, sung by Solveig, and recognizes the voice of his good angel.

INTERMISSION OF TEN MINUTES.

10. "Kaiser Marsch"..... *Wagner*
This work was Wagner's patriotic tribute to commem rate the triumph of the German armies in France, and the near establishment of the German Empire in 1871. It was first performed at a grand concert in Berlin, on the 9th of May, 1871, for the benefit of the "Konig Wilhelm Verein," when it aroused the enthusiasm of a vast audience, which included the victorious monarch, Emperor William.

11. Ballet Music—"L'Africaine"..... *Meyerbeer*
12. { (*a*) Persian Slave Dance (from the "King of Lahore")..... *Massenet*
{ (*b*) Bacchanale (from "Philémon et Baucis")..... *Gounod*
The Opera of "Philémon et Baucis," was brought out in 1860, and, though it contains some pleasing music, it did not achieve a success. The Bacchanal, and the song of Vulcan are, perhaps, the best known numbers of Gounod's opera.

13. Ballet Suite—"Sylvia"..... *Delibes*
(*a*) Cortège.
(*b*) Valse Lente.
(*c*) Pizzicati.
(*d*) Bacchanale.

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Those of our readers who sojourn or intend going in the country should not fail to read the advertisement of Mr. A. Jaeckel, the Furrier, No. 21 East 14th Street, on page 3. He is the leader of fashion in his line of business, and he received the Grand Gold Medal at the Paris Exposition in 1889. His Summer Capes for sea shore, mountain, and evening receptions, are made of the finest furs, of elegant material, and are guaranteed to be an absolute fit. We deem these garments marvels of beauty and an absolute necessity in completing the outfit of a lady whose summer months are spent in the country. Parties should not omit to send their winter furs to Mr. A. Jaeckel on storage. The charge is but nominal

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Newyork, 18th April, 1891.

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(TRANSLATION.)

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The New Farce Comedy

WITH WHICH THE

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The theatre in connection with the Madison Square Garden will open on September 27, with a new farce comedy, entitled "Doctor Bill." Dr. William Brown is a young practitioner, and settled down to domesticity after a busy career as ladies' doctor. Very many of his patients having moved in the livelier walks of the drama, in the most agreeable and entertaining of these he has taken considerable interest as a friend rather than as a doctor. However, he has sufficient income to live without his profession, and he has determined to practice no more. His father-in-law, Mr. Firman, objects to this—for he believes that work is good for the young. Firman sends out circulars broadcast announcing the eagerness of Dr. William Brown to prescribe for his fellow creatures.

During Brown's absence from the house the old gentleman has a huge brass plate affixed to the door—of course without his son-in-law's knowledge—inviting consultation. Opposite to Dr. Brown there live a Mr. and Mrs. Horton. He, a superintendent of police, irritable and suspicious; she, a pleasure-loving lady with a wise knowledge of the world, who believes in the frailties of mankind, their proneness to flirtations and general inconstancy.

Mrs. Brown, on the other hand, thoroughly believes that her husband, the Doctor, is possessed of all the virtues. Mrs. Horton is sceptical; she sends for Dr. Brown in order to ascertain whether he has any of the tendencies she has observed in some other practitioners, notably in her old friend Dr. Bill, and that she shall report to his wife the result of her investigations. Brown, however, when he receives a letter begging him to call on Mrs. Horton, declines at first to do so, and gives his answer for delivery to a young friend, Mr. George Webster, who has, as it happens, been much struck by the fascinations of the lady at a fancy fair. The idea occurs to him of gaining an interview by presenting himself as Dr. William Brown. This scheme he carries out, and soon convinces Mrs. Horton that her new acquaintance, Mrs. Brown, is far too credulous with regard to her husband. She therefore persuades the "doctor" to go into an adjoining room—unlighted—and wait there while she sends for his wife. Mrs. Brown promptly arrives, and is told where she may find her "husband" who—it being dark—will suppose that the in-comer is his hostess. The echo of a resounding box on the ear is the only intimation of what takes place. Mrs. Horton locks the door of that room, and puts the key on the table.

Presently the real Dr. Brown appears upon the scene. Mrs. Horton recognizes her old friend, Dr. Bill; but, when she finds who he really is, she swoons in his arms, and, to bring her round, the doctor puts the key down her back.

It has the desired effect, and she pushes the doctor into another dark room, hoping to get rid of his wife away without discovery. But the key—where is the key with which to let her out?

Here the fun reaches its full height, and the scene "brings down the house."

It is down Mrs Horton's back, and in her resolve to get at it she begins to tear off her things. The confusion comes to a climax when the jealous Superintendent of Police reaches home. —*N. Y. World.*

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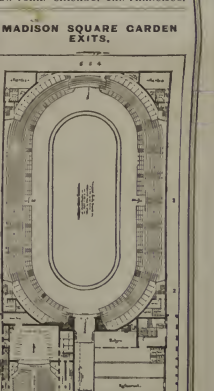

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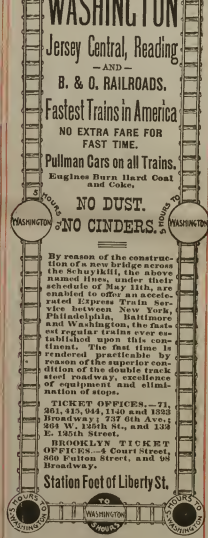

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This building is plastered with **"King's Windsor Cement,"** a material which is fire, water and vermin proof. A brief statement of the advantages of King's Windsor Cement is in order: It has 300 per cent. more tensile strength than lime and hair plastering, and therefore must materially strengthen the structure. It is 100 per cent. harder than lime and hair plastering, and therefore renders the walls less liable to injury. It will not chip or pit. It requires one-third less labor. Houses finished with this material can be occupied with safety from four to six weeks earlier than those finished in the old method. Work done with this material does not require any sizing for decorating or painting. Mortar made of this material has one-third less water in it than the old style of lime and hair mortar. The work can be finished with any material and is warranted not to discolor it. The material can be finished in any style that the ordinary plastering can. It adheres equally well to any building material. Experience has proved that ceilings well soaked from leaking roofs have not been injured where this material has been used. It seasons so rapidly that carpenters can follow the plasterers almost immediately, and the two sets of mechanics can practically work at the same time. It is particularly valuable for setting tile, slabs, and laying front brick. It requires less material than the old system, there is much less weight on the building, and adds to, rather than detracts from, the strength of the building. It has elasticity and great tensile strength, which enables the surface to be decorated or painted within a very short time after it is applied. No more shrinkage of wood-work from green planter where this material is used. Any mechanic who understands his trade can apply it. Among the numerous buildings where it has been used to the entire satisfaction of the owners we note, besides the Madison Square Garden, the New York C. & H. R. RR. Co.'s depots at Yonkers and Niagara Falls; Dr. Meredith's Church; Lincoln Club; residences of Eben J. Knowlton and H. C. Hulbert, in Brooklyn; Arlington House, Washington, D. C.; Hier Flats, Syracuse, New York; Mr. George Westinghouse's Villa at Lenox, Mass.; Kobbin's Island Club, Long Island; Holland House, in course of construction at 5th Avenue and 30th Street; U. S. Court House and Post Office at Williamsport, Pa., and many other places throughout the country too numerous to mention. The manufacturers will be glad to send further particulars, including sample, and a list of prominent builders and architects who employ this material. Address, J. B. King & Co., patenters and sole manufacturers, 24 State Street, New York. We also manufacture King's Diamond Brand Calcined Plaster.

WATERS PIANOS

We now offer our new STYLE 10 WATERS' UPRIGHT PIANO, including a handsome plush stool and embroidered cover, for $250 cash, or $275 on installments, only $10 cash and $8 monthly for the balance until paid.

These are the famous new Waters' Uprights, the best and most durable pianos made. 7¼ octaves, RICH, DEEP TONE, WITH FINE SINGING QUALITY, full iron frame, repeating action, finest ivory keys, THREE PEDALS and every improvement.

Every Piano Warranted Six Years to Give Entire Satisfaction.

No charge for delivery within twenty miles of New York. Send for catalogue with reduced prices and terms.

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Silent Sewing Machines
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Ladies' Fast Black "Rock Dye" Fine Cotton Hose, at 23c. pair, regular price 34c.
Ladies' Fast Black "Rock Dye" Extra Fine Cotton Hose, at 34c. pair, regular price 50c.
Ladies' Fast Black "Rock Dye" Fine Lisle Thread Hose, at 50c. pair, regular price 75c.
Ladies' Fast Black "Rock Dye" Extra Fine Lisle Thread Hose, at 68c. pair, regular price $1.00.
Children's Fast Black "Rock Dye" Cotton Hose, Plain or Ribbed, all sizes, from 34c. to 60c. pair.
Men's Fast Black "Rock Dye" Extra Fine Cot Half Hose, at 34c. pair.

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Wm. Knabe & Co.
MANUFACTURERS OF
Grand, Upright and Square
PIANOS.

EUGEN D'ALBERT to WM. KNABE & CO.
Translated from the German.

During my sojourn here I had frequent opportunities to make myself acquainted with the Knabe Pianos, and from fullest conviction I declare them to be the *best instruments of America*. Should I return here for artistic purposes—which may be the case very soon—I shall most certainly use the pianos of this celebrated make. I give this testimonial with pleasure, voluntarily, and entirely *unsolicited* for by the house of Knabe.
EUGEN D'ALBERT.
New York, May 16, 1890.

WAREROOMS:
No. 148 FIFTH AVENUE,
Near 20th Street.

SMOKE HALL'S
Between the Acts All-Tobacco Cigarettes
Bravo All-Tobacco Virginia Cigarettes
Hall's Havana Hits Cigarros
ALWAYS UNIFORM. ALWAYS THE BEST.

PROGRAMME.

TWELFTH WEEK.

WEDNESDAY EVENING, SEPT. 3, 1890.

81st CONCERT IN NEW YORK,

Repetition of the 100th Concert in America,
OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial and Royal Court Ball Music Director of Vienna.
AND THE
TWO GRAND BALLETS,

PEACE AND WAR,

AND

Choosing the National Flower.

The Performance will begin Every Evening at 8, Saturday Matinee at 2, with

I.

PEACE AND WAR.

GRAND FANTASTIC BALLET BY
ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War.....Miss LOUISE ALLEN
DISCORD.....M. EDOUARD
A BURGOMASTER.....M. RAPPANTINE
PRINCIPAL DANCER.....Mlle. RODMANN
A BRIDE.....Mlle. LEONTINE
A BRIDEGROOM.....Miss RAY ALLEN

Citizens. Soldiers. Drummers, Warriors, Valkyrie, Slaves, etc.

DURING THIS SCENE MLLE. RODMANN WILL DANCE A SPANISH "FANDANGO."

INTERMISSION OF TEN MINUTES.

CAFE AND BAR OPEN. MAIN ENTRANCE, RIGHT HAND SIDE.

Programme Continued on Page 6.

A. A. VANTINE & CO.,
877 & 879 BROADWAY.
Importers Japan, China, India, Turkey and Persia
HUNDREDS OF CASES NEW GOODS JUST RECEIVED IN
Porcelain, Bronze, Metal, Lacquer, Paper, Cotton and Silk.
We cordially invite strangers to visit our Oriental Stores.

FOREIGN NOTES.

It is not generally known that Cuba produces three grades of tobacco—the "Remedios," or third grade, raised in the eastern end of the Island called in Spanish Vuelta Arriba; the "Partido," grown in the centre part; and the first grade famous the world over, called, after the district in which it is produced, "Vuelta Abajo." Strange as it may seem, many speak of an Havana cigar in the eastern part of Cuba the same as we do here in New York, meaning a cigar made from the celebrated "Vuelta Abajo" tobacco. The district being small, the supply is limited; and, as the demand is great, it is not easy to obtain reliable cigars. Nearly all manufacturers in Havana and surrounding towns, and at Key West, work the second grade tobacco—"Partido." The real fine tobacco—the incomparable "Vuelta Abajo—is manufactured into cigars at Havana by a few leading firms only. In the front rank will be found the great EDEN factory of Bances & Lopez. The well-known house of Calixto, Lopez & Co., growers of, and dealers in, this choice tobacco, furnish the Eden factory with the very finest stock; and no connoisseur, no one who can appreciate delicate aroma in tobacco, will ever be disappointed with an Eden cigar.

The New York Branch of the firm of Calixto, Lopez & Co. supply the stands in the Madison Square Garden with all the brands of imported cigars they offer.

DECKER
BROTHERS
MATCHLESS
PIANOS
33 UNION SQUARE.

Sunday Nights with Strauss.

The management has the pleasure to announce that Strauss and his Imperial and Royal Vienna Court Orchestra will appear every Sunday evening at 8 o'clock, in a programme embracing his own compositions, together with the works of Beethoveo, Mozart, Gouood, Meodelssoho, Wagner, Balfe, Flotow Schubert and Liszt. For these Sunday night concerts, the entire Amphitheatre (except boxes) will be opened to the public at 50 ceots, and the seats in boxes sold at $1 each. Places can oow be secured without extra charge.

65 YEARS THE STANDARD.
GRATTAN'S BELFAST GINGER ALE.
Green Label—Established 1825.
FINEST EVER IMPORTED.
Made from Pure Jamaica Ginger.
Grattan & Co. are the Original Makers of Ginger Ale. They make but one uniform quality, and the wide renown of their Brand rests upon the absolute purity of the water and ingredients used.
TO BE HAD HERE AND AT ALL FIRST-CLASS PLACES.
Sold by leading Grocers and Druggists.

THE
HARDMAN PIANO

Sanctioned by Royalty.

The Queen of England has recently purchased a HARDMAN PIANO for personal use at Balmoral Castle.

40,000
IN USE.

WHY YOU SHOULD BUY A

HARDMAN PIANO.

It is the Most Durable Piano Made.
It is Rich in Original Patents (26).
It is Preferred by Experts, and is sold at an
HONEST PRICE.

Glasgow, May 20th 1890

Messrs Hardman, Peck & Co
Gentlemen
We have the pleasure to intimate that we have sold one of your Magnificent Grand Pianos to Her Majesty the Queen, and delivered same at Balmoral Castle, and you will be glad to hear that the piano has given the utmost satisfaction
We are Gentlemen
Yours Truly
J. Marr Wood & Co
Piano Makers to the Queen & H.R.H. the Prince of Wales by special appointments

Endorsed by Royalty.

The Queen chose a HARDMAN PIANO in preference to any other instrument of European or American manufacture.

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The success of their new and improved patents has been fully recognized, and universally acknowledged to excel all others.

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Factories: 48th and 49th Streets, Eleventh Avenue, New York.

HARDMAN, PECK & CO., Manufacturers.

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HARDMAN HALL, **Fifth Avenue and 19th Street,** can be engaged for Concerts, Select Entertainments, Meetings, Rehearsals, etc. Apply to HARDMAN, PECK & CO., Props.

SKELETON BANG,

Patented Nov. 15, 1887. Feather-light, life-like, and beautiful. Always in order, from $3.00 upwards. Cocoa nut Balm for the Complexion, $1.00 per box. Turkish Rose Leaves for the lips and face, $1.00 and $1.50 per bottle

Ladies' and Children's Hair Cutting, Curling, Shampooing, Dyeing and Bleaching by the most expert artists. Parlors cooled by receiving fans.

L. SHAW, 54 West 14th St., New York.

Piper Heidsieck

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Is the Best Dry Champagne.

Antediluvian Whiskey,

HIGHEST GRADE PURE RYE.

The only American whiskey receiving "The Gold Medal" at the Paris Exposition, 1889.

JOHN OSBORN, SON & CO.,

Sole Proprietors.

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PHOSA,

THE NEW DRINK.

SPARKLING AND REFRESHING.

FOR SALE HERE.

The attention of our readers is called to the establishment of Messrs **Beneke Bros.**, manufacturers of **Hand-Made Footwear** of every description. If you desire comfort, ease, style, durability and perfect fit, you are cordially invited and will do well to visit their elegantly fitted-up establishment at 199 to 201 Canal St.

Messrs **Beneke Bros.** received at the **Paris Exhibition of 1889** the only **Gold Medal.**

MASON & HAMLIN.

Their New Piano and Organ Warerooms on Fifth Avenue.

Owing to the steadily increasing demand for the Mason & Hamlin Piano—and for its world-famous companion, the Mason & Hamlin Organ—the Mason & Hamlin Company have leased and have just moved into elegant and spacious quarters at 156 Fifth Avenue, between 20th and 21st Streets. Every facility is here afforded for the proper display of the magnificent instruments made by this time-honored firm, and a delightful music hall has also been provided especially for the charming recitals given each season by this musical firm.

The firm of Decker Brothers is one of the foremost in the country, and occupies a very enviable position in the Piano Trade. They manufacture an instrument which is second to none, and acknowledged by eminent artists to possess a rich singing tone, immense power, and fine mechanism. Messrs. Decker Bros. employ the most skillful workmen, personally select the material, and superintend their work. To possess a Decker Piano means to have procured the best.

The readers of the Madison Square Garden Programme and the admirers of Strauss music should not fail to buy the "Strauss Album," published by C. H. Ditson & Co., 867 Broadway, N. Y. The Album is finely gotten up, and contains a number of old and new waltzes, polkas, galops and mazurkas. Of the old ones the Pizzicati polka, by Johann and Joseph, is the most charming, and of the new a waltz called "Veil and Crown," by Eduard Strauss, deserves special mention. It possesses all the elements of a brilliant waltz and has a sentimental and well-balanced introduction. Messrs. C. H. Ditson & Co. promise a further edition of new Strauss music, which will be out in a few weeks.

MASON & HAMLIN

IMPROVED PIANOS

Contain the "MASON & HAMLIN PIANO STRINGER" (Patented July, 1883), pronounced by experts the "greatest" improvement in Pianos in half a century.

MASON & HAMLIN ORGANS.

The Recognized Standard of Excellence.

MASON & HAMLIN ORGAN AND PIANO CO.,

158 FIFTH AVENUE, NEW YORK.

PROGRAMME.

Continued from Page 4.

II.

STRAUSS PROGRAMME

FOR TO-NIGHT.

1. Overture—"Mignon"..... *Thomas*
2. "Thousand and One Nights"—Waltz..... *Johann Strauss*
3. **"Martha Washington"**—Gavotte..... *Rudolph Aronson*
4. "Con Amore"—Polka..... *Eduard Strauss*
5. **"America"—Overture of National Airs**..... *Th. Moses*
6. **"America's Fair Women"**..... *Eduard Strauss*

III.

The Toreador—"Carmen"..... *Bizet*

Sig. G. TAGLIAPIETRA.

IV.

Choosing a National Flower.

A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON.

Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.

The Music composed expressly by M. PAUL CRESSONOIS, of Paris.

The Scene is laid in Flora's Garden.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower..... Mlle. RODMANN
GOLDEN ROD..... Miss RAY ALLEN
FLORA, Goddess of Flowers..... Miss LOUISE ALLEN
MISTRAL, the South Wind..... M. SAPENELLA
ZEPHYR..... Mlle. LEONTINE
POND LILY..... Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids Butterflies Bees *etc*

In this scene will occur the TABLEAU DANSANT,

THE BIRTH OF THE WALTZ.

Music by JOHANN STRAUSS.
Conducted by JESSE WILLIAMS.

THE CHICKERING PIANO USED EXCLUSIVELY.

The Mason and Hamlin Liszt Organ Exclusively used by the Madison Square Garden.

THE CELEBRATED

PIANOS **SOHMER** PIANOS

Are preferred by the conscientious Musical Instructors and Musicians, and are at present the most popular.

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R.M. WALTERS PIANOS

ARE THE BEST.

UNIVERSITY PLACE

PUREST and BEST.

The Ginger Ale, Sarsaparilla, Lemon Soda, Plain Soda, and Mineral Waters

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MADISON SQUARE GARDEN

ARE SUPPLIED BY

The New York Bottling Co.,

160 and 162 SOUTH FIFTH AVE.

STRAUSS' ALBUM.

Sole Authorized Edition.

PRICE, 50c.

PUBLISHED BY

C. H. DITSON & CO.,

867 BROADWAY,

(18th Street.)

Those of our readers who sojourn or intend going in the country should not fail to read the advertisement of Mr. A. Jaeckel, the Furrier, No. 11 East 19th Street, on page 3. He is the leader of fashion in his line of business, and he received the Grand Gold Medal at the Paris Exposition in 1889. His Summer Capes for sea shore, mountain, and evening receptions, are made of the finest furs, of elegant material, and are guaranteed to be an absolute fit. We deem these garments marvels of beauty and an absolute necessity in completing the outfit of a lady whose summer months are spent in the country. Parties should not omit to send their winter furs to Mr. A. Jaeckel on storage. The charge is but nominal

In an up town theatre lately a handsome young lady was heard to say to her escort: "I let us take supper, after the play, at the Dairy Kitchen on Union Square." Said he, "That suits me to a T." Said she, "They have the largest theatre trade of any place in the city, and the music is perfectly charming." She told the truth, and her reward will be a handsome box of our best D. K. Candies whenever she chooses to call for it.

The 100th Night Programme.

Advantage will no doubt be taken by the public of the announcement that Strauss and the grand ballets will shortly finish their season at the Madison Square Garden Amphitheatre. But two weeks longer remain to witness this combination. On Wednesday evening next, the immense bill of the 100th performance will be repeated, in addition to which Signor Tagliapietro will be heard in the grand bull-fighting aria of "The Toreador" from "Carmen." He will be aided by the five Austrian and German singing societies. Other popular operatic selections in English and German will be heard during the evening.

"DOCTOR BILL."

"Doctor Bill" will hold consultations every evening from 8 until 10:30 at the "Garden Theatre," beginning Monday, September 29th. Prescriptions can now be filled by mail, telephone or in person, and, as Doctor Botcherby says to Hester Cratebrook, "they are nice and easy to take."

LONDON.—Max Hambourg, the latest infant pianist (age eleven), made his second appearance on the 21st ult., at Prince's Hall, creating a more favorable impression than at his debut; his playing of a Bach prelude and fugue was quite remarkable in one so young.

"Hamlet," the opera which was the most recently presented at the Covent Garden, received excellent treatment at the hands of Mme. Melba and Richard, MM. Jean de Reszke, Plançon and Isnardon; the original French text was used. The season was to have closed on the 25th ult. with a performance of "Carmen," our talented country woman assuming the title role with Jean de Reszke (*Jose*) and Lassalle (*Escamillo*).

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5 HOURS TO WASHINGTON

Jersey Central, Reading
—AND—
B. & O. RAILROADS.

Fastest Trains in America

NO EXTRA FARE FOR FAST TIME.

Pullman Cars on all Trains.

Engines Burn Hard Coal and Coke.

NO DUST. NO CINDERS.

5 HOURS TO WASHINGTON

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By reason of the construction of a new bridge across the Schuylkill, the above named lines, under their schedule of May 11th, are enabled to offer an accelerated Express Train Service between New York, Philadelphia, Baltimore and Washington, the fastest regular trains ever established upon this continent. The fast time is rendered practicable by reason of the superior condition of the double track steel roadway, excellence of equipment and elimination of stops.

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BROOKLYN TICKET OFFICES.—4 Court Street, 800 Fulton Street, and 98 Broadway.

Station Foot of Liberty St.

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For Sea Shore, Mountain, and Evening Receptions.

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FURRIER,

11 East 19th Street,

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Received the Grand Gold Medal, Paris Exposition, 1889.

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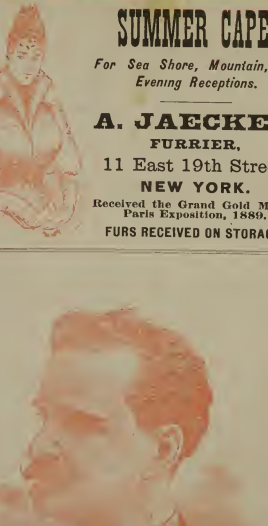

EDUARD STRAUSS.

Imperial Court Ball Music Director of Vienna.

The Beneke Shoe

ONLY GOLD MEDAL, PARIS, 1889

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BENEKE BRO'S.

199 to 201 CANAL STREET.

SPECIAL SALE
—OF—
LADIES' AND MEN'S

Summer Furnishings.

FOR LADIES.—Silk Blouses and Shirt Waist..... Former price $7.50. $4.87

India Silk Chemises and Drawers, Lace Trimmed..... Regular value $5.00, each 2.98

Lawn and India Linen Lingerie, in Colored and White, at Exceptionally Low Prices.

FOR GENTS.—Cheviot Outing Shirts..... Worth $1.25. 75c.

Silk Striped French Flannel and Oxford Cloth Shirts..... Worth $2.25. 1.49

Real French Lisle Thread Half Hose, at..... Regular price 48c. 24c.

H. C. F. KOCH & CO.,

SIXTH AVENUE AND 20TH STREET.

This building is plastered with "King's Windsor Cement," a material which is free from water and vermin proof. A brief statement of the advantages of King's Windsor Cement is in order: It has 300 per cent. more tensile strength than lime and hair plastering, and therefore most materially strengthen the structure. It is 100 per cent. harder than lime and hair plastering, and therefore renders the walls less liable to injury. It will not chip or pit. It requires one-third less labor. Houses finished with this material can be occupied with safety from four to six weeks earlier than those finished in the old method. Work done with this material does not require any sizing for decorating or papering. Mortar made of this material has one-third less water in it than the old style of lime and hair mortar. The work can be finished with any material and is warranted not to discolor it. The material can be finished in any style that the ordinary plastering can. It adheres equally well to any building material. Experience has proved that ceilings well soaked from leaking roofs have not been injured where this material has been used. It seasons so rapidly that carpenters can follow the plasterers almost immediately, and the two sets of mechanics can practically work at the same time. It is peculiarly valuable for setting tile, slabs, and laying from brick. It requires less material than the old system, there is much less weight on the building, and adds to, rather than detracts from, the strength of the building. It has elasticity and great tensile strength, which enables the surface to be decorated or painted within a very short time after it is applied. No more shrinkage of woodwork from green plaster where this material is used. Any mechanic who understands his trade can apply it. Among the numerous buildings where it has been used to the entire satisfaction of the owners we note, besides the Madison Square Garden, the New York C. & H. R. R. R. Co.'s depot at Yonkers and Niagara Falls; Dr. Meredith's Church; Lincoln Club; residences of Eben J. Knowlton and H. C. Hulbert, in Brooklyn; Arlington House, Washington, D. C.; Hier Flats, Syracuse, New York; Mr. George Westinghouse's Villa at Lenox, Mass.; Robbin's Island Club, Long Island; Holland House, in course of construction at 4th Avenue and 30th Street; U. S. Court-House and Post Office at Williamsport, Pa., and many other places throughout the country too numerous to mention. The manufacturers will be glad to send further particulars, including sample, and a list of prominent builders and architects who employ this material. Address, J. B. King & Co., patentees and sole manufacturers, 19 State Street, New York. We also manufacture King's Diamond Brand Calcined Plaster.

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These are the famous new Waters' Uprights, the best and most durable scales made, 71 OCTAVES, RICH, DEEP TONE, WITH FINE SINGING QUALITY, full iron frame, repeating action, finest ivory keys, THREE PEDALS and every improvement.

Every Piano Warranted Six Years to Give Entire Satisfaction.

No charge for delivery within twenty miles of New York. Send for catalogue with reduced prices and terms.

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134 Fifth Ave., near 18th St., N. Y.

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UNION FOLDING BEDS,

WARDROBE, CABINET, CHEFFONIER

The greatest variety of styles in the city.

THE UNION WIRE MATTRESS CO.,

3 W. 14th STREET, NEW YORK.

73 ERIE ST., CHICAGO.

Send for Illustrated Catalogue.

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LIGHTEST,
BEST
Silent Sewing Machines
FOR
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NEW YORK.

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Ladies' Fast Black "Rock Dye" Fine Lisle Thread Hose, at 50c. pair, regular price 75c.

Ladies' Fast Black "Rock Dye" Extra Fine Lisle Thread Hose, at 69c, pair, regular price $1.00.

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Men's Fast Black "Rock Dye" Extra Fine Cot Half Hose, at 34c. pair.

48, 50 & 52 West 23d St.

Wm. Knabe & Co.
MANUFACTURERS OF
Grand, Upright and Square
PIANOS.

VON BÜLOW'S LETTER
After his Concert Tour, 1890.

To Wm. Knabe, Esq., Baltimore.

Dear Sir.—My renewed and by more use—under aggravating circumstances, as bad health and tiresome traveling—enlarged experience of your Pianos this (second and last transatlantic) season has throughout confirmed myself in the opinion I expressed last year, viz.: *that sound and touch of the Knabe Pianos are more sympathetic to my ears and hands than sound and touch of any other Pianos in the United States.* As I met with frequent opportunities of establishing comparisons between the Knabe Pianos and instruments of rivaling or would-rivaling producers, I dare now add that I declare them *the absolutely best in America.* With sincere regards,

Yours Truly,
DR. HANS VON BÜLOW.
Hamburg, 25th May, 1890.

WAREROOMS:
No. 148 FIFTH AVENUE,
Near 20th Street.

SMOKE HALL'S
Between the Acts All-Tobacco Cigarettes
Bravo All-Tobacco Virginia Cigarettes
Hall's Havana Hits Cigarros
ALWAYS UNIFORM. ALWAYS THE BEST.

PROGRAMME.

ELEVENTH WEEK.

MONDAY EVENING, AUGUST 25, 1890,

100th CONCERT IN AMERICA

OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial and Royal Court Ball Music Director of Vienna.

I.

PEACE AND WAR.

GRAND FANTASTIC BALLET BY
ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War ..... Mlle. CORBETTE
DISCORD ..... M. EDOUARD
A BURGOMASTER ..... M. E. ESPINOSA
PRINCIPAL DANCER ..... Mlle. RODMANN
DJALMA, the Bayadere ..... Mlle. MARIE BOULLARD
A BRIDE ..... Mlle. JUDITH
A BRIDEGROOM ..... Miss RAY ALLEN

Citizens, Soldiers, Drummers, Warriors, Valkyrie, Slaves, etc.

II.

STRAUSS
PROGRAMME

FOR TO-NIGHT, AUGUST 25th.

1. Overture—"America" (National Airs) ..... *Th. Moses*
2. "Life in America"—Waltz ..... *Eduard Strauss*
   (Dedicated to the American people.)
3. Potpourri—"Mikado" ..... *Sullivan*
4. "Phonograph"—Polka ..... *Eduard Strauss*
   (Dedicated to Thos. Edison.)
5. "Martha Washington"—Gavotte ..... *R. Aronson*
   (New, First Performance.)
6. "America's Fair Woman"—Waltz ..... *Eduard Strauss*
   (Dedicated to the Women of America).
   (New, First Performance.)

INTERMISSION OF TEN MINUTES.

CAFE AND BAR OPEN. MAIN ENTRANCE, RIGHT HAND SIDE.

Saturday Next Aug. 30th, GRAND MATINEE at 2. STRAUSS and the TWO GRAND BALLETS.

Programme Continued on Page 6.

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A. A. VANTINE & CO.
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Alterations having commenced, we find work is delayed for want of room.

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It is not generally known that Cuba produces three grades of tobacco—the "Remedios," or third grade, raised in the eastern end of the Island, called in Spanish Vuelta Arriba; the "Partido," grown in the centre part; and the first grade, famous the world over, called, after the district in which it is produced, "Vuelta Abajo." Strange as it may seem, they speak of an Havana cigar in the eastern part of Cuba the same as we do here in New York, meaning a cigar made from the celebrated "Vuelta Abajo" tobacco. The district being small, the supply is limited; and, as the demand is great, it is not easy to obtain reliable cigars. Nearly all manufacturers in Havana and surrounding towns, and at Key West, work the second grade tobacco—"Partido." The real fine tobacco—the incomparable "Vuelta Abajo"—is manufactured into cigars at Havana by a few leading firms only. In the front rank will be found the great EDEN factory of Bances & Lopez. The well-known house of Calixto, Lopez & Co., growers of, and dealers in, this choice tobacco, turn ish the Eden factory with the very finest stock; and no connoisseur, no one who can appreciate delicate aroma in tobacco, will ever be disappointed with an Eden cigar.

The New York branch of the firm of Calixto, Lopez & Co. supplies the stands in the Madison Square Garden with all the brands of imported cigars they offer.

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MATCHLESS
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It is Rich in Original Patents (26).
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Messrs. Beneke Bros. received at the Paris Exhibition of 1889 the only Gold Medal.

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Their New Piano and Organ Warerooms on Fifth Avenue.
Owing to the steadily increasing demand for the Mason & Hamlin Piano—and for its world-famous companion, the Mason & Hamlin Organ—the Mason & Hamlin Company have leased and have just moved into elegant and spacious quarters at 148 Fifth Avenue, between 20th and 21st Streets. Every facility is here afforded for the proper display of the magnificent instruments made by this time-honored firm, and a delightful music hall has also been provided especially for the charming recitals given each season by this musical firm.

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THE NEW DRINK.
SPARKLING AND REFRESHING.
FOR SALE HERE.

The readers of the Madison Square Garden Programme and the admirers of Strauss music should not fail to buy the "Strauss Album," published by C. H. Ditson & Co., 867 Broadway, N. Y. The Album is finely gotten up, and contains a number of old and new waltzes, polkas, galops and mazurkas. Of the old ones the Pizzecati polka, by Johann and Joseph, is the most charming, and of the new a waltz called "Veil and Crown," by Eduard Strauss, deserves special mention. It possesses all the elements of a brilliant waltz and has a semi-mental and well-balanced introduction. Messrs. C. H. Ditson & Co. promises a further edition of new Strauss music, which will be out in a few weeks.

MASON & HAMLIN
IMPROVED PIANOS
Contain the "MASON & HAMLIN PIANO STRINGER" (Patented July, 1883), pronounced by experts the "greatest" improvement in Pianos in half a century.
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MASON & HAMLIN ORGAN AND PIANO CO.,
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PROGRAMME.

Continued from Page 4.

III.

GRAND PERFORMANCE GIVEN BY
AUSTRIAN AND GERMAN SINGING SOCIETIES
120 VOICES.
Under the leadership of Professor RICHARD WOLF.
Arranged by ARPAD BAUER.
Music by the Imperial and Royal Austrian Court Orchestra, under the Direction of ED. STRAUSS.

1. "For Love of Her"..... .....*Eduard Strauss*
(Polka for Chorus and Orchestra.)
(From the German of J. Kowy. Translation by Mrs. H. Tretbar.)
2. Sailors' Chorus, from the "Flying Dutchman"..... *Richard Wagner*
(Conducted by Professor R. Wolf.)
Sung by the following Singing Societies:

OESTERREICH. MOZART MAENNERCHOR. LOHENGRIN.
QUARTETTE CLUB. PARAGRAPH 11. QUARTETTE CLUB URANIA.

INTERMISSION OF TEN MINUTES.

IV.

Choosing the National Flower.

A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON.
Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.
The Music composed expressly by M. PAUL CRESSONOIS, of Paris.
The Scene is laid in Flora's Garden.
PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower.....Mlle. RODMANN
GOLDEN ROD.....Miss RAY ALLEN
FLORA, Goddess of Flowers..... ..... Mlle. CORHETTE
MISTRAL, the South Wind.....M. EDOUARD ESPINOSA
DRAGON FLY.....M. EUGENE
DEMOISELLE, the Flying Dancer.....Mlle. AZELLA
ZEPHYR.....Mlle. JUDITH
POND LILY.....Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids Butterflies, Bees, etc.

Programme Continued on Next Page.

First GRAND MATINEE of the FALL SEASON, Saturday Afternoon, Aug. 30th at Two o'clock. STRAUSS AND THE GRAND BALLETS.

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The Mason and Hamlin Liszt Organ Exclusively used by the Madison Square Garden.

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Those of our readers who sojourn or intend going in the country should not fail to read the advertisement of Mr. A. Jaeckel, the Furrier, No. 11 East 19th Street, on page 3. He is the leader of fashion in his line of business, and he received the Grand Gold Medal at the Paris Exposition in 1889. His Summer Capes for sea shore, mountain, and evening receptions, are made of the finest furs, of elegant material, and are guaranteed to be an absolute fit. We deem these garments marvels of beauty and an absolute necessity in completing the outfit of a lady whose summer months are spent in the country. Parties should not omit to send their winter furs to Mr. A. Jaeckel on storage. The charge is but nominal

In an uptown theatre lately a handsome young lady was heard to say to her escort: "Let us take supper, after the play, at the Dairy Kitchen on Union Square." Said he, "That suits me to a T." Said she, "They have the largest theatre trade of any place in the city, and the music is perfectly charming." She told the truth, and her reward will be a handsome box of our best D. K. Candies whenever she chooses to call for it.

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The management has the pleasure to announce that Strauss and his Imperial and Royal Vienna Court Orchestra will appear every Sunday evening at 8:30 o'clock, in a programme embracing his own compositions, together with the works of Beethoven, Mozart, Gounod, Mendelssohn, Wagner, Balfe, Flotow Schubert and Liszt. For these Sunday night concerts, the entire Amphitheatre (except boxes) will be opened to the public at 50 cents, and the seats in boxes sold at $1 each. Places can now be secured without extra charge.

MADISON SQUARE GARDEN PROGRAMME

WEEK COMMENCING MONDAY, JULY 14, 1890.

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SIXTH AVENUE, 22d & 23d STREET.

The Iron Work of the Madison Square Garden Buildings was furnished by J. B. & J. M. Cornell, 42d Centre Street, N. Y.

A new four-act lyric opera, by E. Chapuis, entitled "Enguerrande," is announced for performance at the Opera Comique next year The question now is, How will M. Paravey find time to rehearse and produce the forty odd acts which he has promised to bring out during the coming season, when for the past years the average has been from six to eight acts per season?

BARCELONA.—Professor Sabalza, of the Music School, has composed an opera, "The Bells of Roncal," which will receive its initial performance at a concert given in memory of the great tenor, Gayarré, lately deceased.

Conductor Bimboni's new opera, "La Modella," was given with flattering success on the 18th ult., at the Lirico Theatre.

BILBAO.—On the 13th ult. "Lohengrin" was produced, creating extraordinary enthusiasm. The principal singers were Arkel (Elsa), Pasqua (Ortruda), Cardinali (Lohengrin), and Battistini (Telramondo). The conductor, Goula, received great applause, and divided the honors with the vocalists.

Huyler's

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PREMIERE TRAVESTI.....Mlle. CORBETTE
SECOND TRAVESTI.....Miss RAY ALLEN
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PROGRAMME.

FIFTH WEEK.

THURSDAY EVENING, JULY 17, 1890,

32d CONCERT

OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial Court Ball Music Director of Vienna,

AND THE

TWO GRAND BALLETS,

Choosing the National Flower,

AND

PEACE AND WAR.

The Performance will begin at 8 o'clock with

Choosing the National Flower.

A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON.

Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.

The Music composed expressly by M. PAUL CRESSONOIS, of Paris.

The Scene is laid in Flora's Garden.
PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower.....Mlle. RODMANN
GOLDEN ROD.....Miss RAY ALLEN
FLORA, Goddess of Flowers.....Mlle. CORBETTE
MISTRAL, the South Wind.....M. EDOUARD ESPINOSA
DRAGON FLY.....M. EUGENE
DEMOISELLE, the Flying Dancer.....Mlle. AZELIA
ZEPHYR.....Mlle. JUDITH
POND LILY.....Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids Butterflies, Bees, etc.

Programme Continued on Page 6.

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LONDON.—The performance lately given of Meyerbeer's "Le Prophète" at Covent Garden is admitted to have been one of the best since Mario's time, according to a certain English journal. The principal roles were filled by Jean de Reszké (Jean de Leyde), Mme. Richard (Fides) and Mme. Nuovina (Berthe). The first-named achieved a remarkable success, Mme. Richard ably seconded his efforts, but was vocally weak, her high notes and intonation being at times uncertain.

The performance of "St. Paul" at Crystal Palace was attended by an audience of nearly 23,000 persons. The chorus was one of the largest ever assembled in London, numbering 2,500 adult and 500 children's voices. The orchestra of 500 (a rather large one) was conducted by Mr. Manns. The choral and instrumental forces were exceedingly well-balanced, though the altos were somewhat weak. The execution, with the exception of some slight uncertainties of attack, was accurate and highly impressive in effect. Of the soloists, Mmes. Albani and Patey and Messrs. Lloyd and Watkin Mills were received with particular favor.

At the Westminster Abbey festival, given in aid of the Royal Society of Musicians, on the 10th inst., the soloists were Mme. Nordica, Mrs. Patey, Messrs. Lloyd and Mills. The chorus and orchestra numbered 500, under the direction of Professor Bridge.

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Don Aurelio Ceruelos, the distinguished Spanish pianist from the Conservatory of Paris, has been engaged by Signor De Vivo for a long tour in the United States, Canada, British Columbia and Mexico with the "Alhalia Grand Operatic Concert Company," which will begin in New York on or about September 20. Señor Ceruelos besides being a brilliant pianist, is a clever composer. He has already published fifty-eight pieces for piano and various songs. The most noted piano composition is a "Tarantella" for fourteen pianos, lately performed in Havana with great success. His latest composition is "The Spanish Patrol," dedicated to Mrs. Grover Cleveland. Señor Cerueloss is knighted for his artistic ability by the late King Alfonso of Spain.

The readers of the Madison Square Garden Programme and the admirers of Strauss music should not fail to buy the "Strauss Album," published by C. H. Ditson & Co., 867 Broadway, N. Y. The Album is finely gotten up, and contains a number of old and new waltzes, polkas, galops and mazurkas. Of the old ones the Pizzecati polka, by Johann and Joseph, is the most charming, and of the new a waltz called "Veil and Crown," by Eduard Strauss, deserves special mention. It possesses all the elements of a brilliant waltz and has a sentimental and well-balanced introduction. Messrs. C. H. Ditson & Co. promises a further edition of new Strauss music, which will be out in a few weeks.

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PROGRAMME.

Continued from Page 4.

STRAUSS PROGRAMME

FOR TO-NIGHT.

1. Overture—"Martha"..... *Flotow*
2. Waltz—"Veil and Crown"..... *Eduard Strauss*
3. Scene and Finale—"Romeo and Juliet"..... *Gounod*
4. Polka—"Telegraphic Report"..... *Eduard Strauss*
5. Potpourri—"Carmen"..... *Bizet*
6. Waltz—"Juristic Ball Dance"..... *Johann Strauss*
7. "Farewell to the Forest"..... *Mendelssohn*

(Arranged by EDUARD STRAUSS.)

8. Polka—"Singing in Air"..... *Johann Strauss*

To conclude with

PEACE AND WAR.

GRAND FANTASTIC BALLET BY

ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War.....Mlle. CORBETTE
DISCORD.....M. EDOUARD
A BURGOMASTER.....M. E. ESPINOSA
PRINCIPAL DANCER.....Mlle. RODMANN
DJALMA, the Bayadere.....Mlle. MARIE BOULLARD
A BRIDE.....Mlle. JUDITH
A BRIDEGROOM.....Miss RAY ALLEN

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Those of our readers who sojourn or intend going in the country should not fail to read the advertisement of Mr. A. Jaeckel, the Furrier, No. 11 East 19th Street, on page 3. He is the leader of fashion in his line of business, and he received the Grand Gold Medal at the Paris Exposition in 1889. His Summer Capes for sea shore, mountain, and evening receptions, are made of the finest furs, of elegant materials, and are guaranteed to be an absolute fit. We deem these garments marvels of beauty and an absolute necessity in completing the outfit of a lady whose summer months are spent in the country. Parties should not omit to send their winter furs to Mr. A. Jaeckel on storage. The charge is but nominal.

MILAN.—Those who are supposed to know, assert that Gomez, the Brazilian composer and protege of Dom Pedro, is composing an opera for the Scala; this, with Spiro Samara's "Ljonella," makes two new works to be brought out next season at the famous opera house which will be under the management of Sonzogno, the great musical publisher; Mascagni's "Cavalleria Rusticana" and Masscnet's "Le Cid" also figure on the preliminary announcements, and will be given in Milan for the first time, so that the outlook is very promising for a brilliant and successful season.

NAPLES.—At the Sannazaro Theatre, a new opera, "Un bacio alla regina," by Camillo de Nardis, was received with indulgent favor last month. The execution of the work left much to be desired.

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FOREIGN NOTES.

PARIS.—Godard's "Dante" seems to have been definitely placed on the retired list, as we surmised last week. Messager's "Basoche" holds its own and is given two or three times a week, alternating with operas of the regular Opera Comique repertory. The receipts are unusually high for the season, running from 5,000 to 6,300 francs per night.

Berlioz's "La prise de Troie" ("Les Troyens ?") will be given at the Odeon, with Lamoureux conductor, under the auspices of the "Société des Grandes Auditions de France," which high sounding and magnilo[illegible]ent title has been adopted by a society whose avowed object in life is the encouragement of national composers.

Ernest Guiraud, one of the lights of the "new" French school, is writing an opera, entitled "Frédégonde et Brynhilde"; intended for the Grand Opera. M. Guiraud is an American by birth, his native city being New Orleans.

Johann Strauss recently received 3,000 francs ($600) from royalties on his waltzes played by the barrel organs of the French capital.

The Marquis de Saint Hilaire recently presented a Siradivarius violin to the Museum of the Conservatoire; the instrument, which is of the "long" shape, dates from 1699.

Mme. Pauline Viardot-Garcia has composed an operetta entitled "Le Dernier Magicien," which was recently heard in her salon. The subject is taken from a Persian story by Tourgénieff. The music is pretty and elegant.

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CHOOSING THE NATIONAL FLOWER.

ARGUMENT.

In Flora's garden the flowers are sleeping. As dawn appears the insects commence their overture to the rising sun. The ferns shake out their fronds as the Morning Breeze and the butterflies awakening flutter round their favorite blossoms. The bees challenge the bright-winged flies and urge their right to the sweetest calyx in the garden.

The South Wind passes over the combatants and wakens all the flowers, filling the air with entrancing odors and blending the opening petals in color-harmonies. And so the garden's day begins.

Columbia has long been seeking for some gem from Flora's garden which shall represent the National Flower of America; as the Lily France, the Red Rose England, or the Shamrock Erin's island home.

But how can she make her choice where all of Flora's gifts are so lavish? The South Wind cannot advise, for his breath sends petals flying. The Butterflies, incorrigible flirts, stay with no love, and laugh at constancy.

How can she appeal to the Bees who rob the secrets of a thousand blooms? How question the Dragon Flies who dart across the air and disappear?

But at Columbia's prayer Flora herself appears in person and exhibits her treasures; the saintly Lily, the heart-easing Pansy, the modest Violet, the dainty Daisy, the stately Cactus, and all the brightest blossoms of her realm. The Goddess decks the ground with baskets of flowers while butterflies are caught to gem the dewy grass. Columbia is embarrassed in her choice. Enticed by the Pond Lily she is at last subdued by the gorgeous Golden Rod, and after her selection has been ratified by the Goddess Flora, after the marvelous Orchids, arriving from the tropics, have congratulated her on her choice, Columbia elevates her Gold n Rod to the high position of America's National Flower, and all the buds combine to form the splendid bouquet which is the Goddess' gift to our favored land.

A. T.

PEACE AND WAR.

GRAND ROMANTIC BALLET IN ONE ACT.

Written, designed and invented, by ALFRED THOMPSON, Member of the Dramatic Authors' Societies of England, France and America.

The Dances arranged by LEON ESPINOSA, late of the Imperial Opera, St. Petersburg.

The Music expressly composed by PAUL CRESSONOIS, of Paris.

ARGUMENT.

Before the old city's gates beneath the turreted ramparts of its walls, the Place d'Armes is alive with merry-makers. Young men and maidens are filling the air with laughter while the elder citizens carouse and drink to the peaceful days they are enjoying. The Burgomaster's daughter is about to wed a rich merchant's son and the wedding is to crown the fete which such a time of peace allows. The bridal procession is saluted by the citizens, while the bridesmaids express their happiness in an epithalamium.

The Burgomaster drinks to their prosperity and the best dancers in the city join in a Czardas that sets every foot in motion. All is peace, there is not a thought of war, but a distant gun spreads consternation over every face. Fear and horror take the place of joy and gladness. Suddenly, with a blast of alarm, the heralds and trumpeters of Bellona force their way into the square. War is declared! Bellona, the Goddess of War, is here! Surrounded by her suite and mounted on her Dragon Car, which slaves drag sullenly along, while the dogs of war show their bloody fangs in menace, Bellona dominates the scene while the crowds of citizens cower round or fly in terror to shelter. The fatal Goddess describes the beauty of War and the clarion calls the combatants to arms. Now Bellona's troops pass before their queen in review: Barbarians of the Iron Age; the Nimrods of Nineveh; the Champions of Pharaoh's Court; the Centurions of the Roman Republic; the Pyrrhic Heroes of Etruria; the Templars of the Crusades; the Tourney-Knights of Nuremburg; the Swiss Lansquenets; the Hussars of Hungary; the Grenadiers of the Guard; the winged cohort of Chevaliers-Gardes; and last the glittering phalanx of Bellona's own fantastic Amazons.

Here, the Phyrric dance, figures forth the hand-to-hand combats of real war.

The heroes, wearying of this mimic warfare, clamor for their prisoners. Beautiful slaves taken in victory are dragged forward to be sold to the highest bidder. One, more beautiful than the rest, indignant at her cruel treatment, after a delirious dance of fascination, kills herself with her own poignard rather than fall into the hands of her ravishers. A quarrel arises among the soldiery for the remaining slaves which is arrested by the entrance of Discord and the Furies. Bellona quells the brutal instincts of her troops and forms her army for the attack on the city.

The Testudo is raised to scale the ramparts, and the Goddess of War and her Furies direct the scene.

The attack is made, the walls crumble and fall, and in the sky beyond the Angel of Peace descends while the Valkyrie, the Angels of Consolat on, drive away the horrible Demons of War.

A. T.

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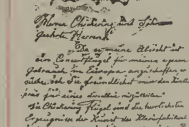
—AND—
VLADIMIR DE PACHMANN.



(TRANSLATION.)

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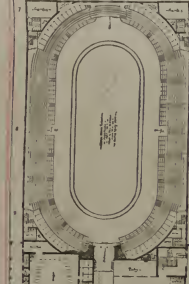

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WEEK COMMENCING MONDAY, JUNE 16, 1890.

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CORYPHEES—Mlles. Louise Allen, G. Broyard, F. Quick, Mazoni, Mitchell, Beyer, Prozlel, Gautier, M. Broyard, Gemma, Leon, Bariser, Ducos, Elvira, Day, Camis, Fresnoy, Pasta, Vivian, Darlow, and fifty other ladies of the Ballet.

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Witness—Impossible, sir. It was the day I didn't have to buy any of my children a pair of shoes

Wife—"The physician thinks that you need a tonic, John, and has left me a prescription." Sick man—"What is it?" Wife (reading the prescription)—"Well, there's beef—iron—" Sick man—"Yah, beef and iron, what good is that fool stuff going to do?" Wife—"I haven't finished reading it yet, John; there's beef, iron, wine—" Sick man—"Wine, too? Well, you send over to the drug store and get a lot of it put up and we'll see what it's like."

INSTRUCTION TO WAITERS.—Landlord (aside to new waiter)—Mind you pay every attention to that stout gentleman yonder with the bloated face and wildly flashing eyes. He is a coarse, ill-mannered brute, and if he does not get exactly what he likes he is apt to throw the plate at your head. But as for that other gentleman, with the bald head and the close-cropped whiskers, sitting by himself at the side table, you can treat him without ceremony. Broken scraps of meat, the emptyings of wine and beer glasses—anything is good enough for him. He is a nice, amiable, well-bred gentleman, who will never give you a cross word.—*Gartenlaube.*

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FOREIGN NOTES.

LONDON.—Lady Charles Halle (Mrs. Norman Neruda (contemplates a concert tour in the United States during the coming season.

Mme. Carreno gave her first recital on the 29th ult., creating an uncommonly favorable impression. Her best effort was her magnificent interpretation of Schumann's "Études Symphoniques;" MacDowell's "Witches' Dance" and a charming "Intermezzo in A," by the reciter, were received with great applause, and were encored, as was Henselt's "Si Oiseau j'etais" and Rubinstein's "Valse Caprice."

Mr. Frederic Clifford's "Orchestral Picture," entitled "Clouds and Sunshine," received its initial performance at the first Philharmonic concert. The execution of the young English composer's maiden work was a masterly one, and reflected great credit on Mr. Cowen, who conducted the orchestra. Mr. Clifford's composition was received with great favor, and, on its conclusion, its author was twice called to the platform amidst general enthusiasm.

Sarasate's first concert since his return from America was given on the 7th inst.

Paderewski has been engaged by the Messrs. Chappell, and was announced to appear on the 10th inst. in an orchestral concert under Mr. Henschel's directorship.

BERLIN.—Xavier Scharwenka is engaged upon an opera entitled "Mataswintha." He had parts of it performed before a few invited guests recently; the vocal solos were sung by Frauleins Friede and Asmann, Messrs. Zarnekoff and von Milde, assisted by a chorus and a pianoforte accompaniment. According to some competent musicians who attended the performance, the new work contains many effective pages, particularly in the second act.

Mme. Sembrich, having finished her St. Petersburg season, is now singing at the Kroll Theatre with enormous success.

FLORENCE.—The Swedish prima donna, Sigrid Arnoldson, is singing with great success at the Niccolini Theatre. She is called the new Patti, and attracts immense audiences. An Italian journal calls attention to a curious fact in connection with *la* Arnoldson, *i. e.*, that her husband is a nephew of the late Marquis de Caux, at one time the husband of Mme. Patti.

ROME.—The second of the three operas chosen for public performance in the Sonzogno competition has just been produced at the Costanzi, and according to the *Trovatore* created a most favorable impression on critics and public, the latter being aroused to genuine enthusiasm. The new opera is "Cavalleria Rusticana," by Pietro Mascagni, a young Sicilian who has given evidence in his first work of being the possessor of considerable musical knowledge, besides originality and abundance of inspiration; the work is in one act and from beginning to end is fresh and spontaneous; one incident follows another, the interest constantly increasing until the final climax of great dramatic as well as musical intensity is reached with stupendous effect.

PARMA.—The directorship of the Conservatory has been accepted for the time being by Arrigo Boito, who hopes to soon be able to transfer the reins of office to his friend Faccio. Faccio is improving daily, but it is feared that it will be many months before he will be in a condition to enter on the active duties of his position.

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PROGRAMME.

TUESDAY EVENING, JUNE 17, 1890,

AT EIGHT O'CLOCK.

SECOND CONCERT

OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial Court Ball Music Director of Vienna.

PART I.

1. Overture to the "Gypsy Baron"..... *Johann Strauss*
2. Waltz—"Landeskinder"..... *Eduard Strauss*
3. Potpourri from the "Trumpeter of Säkkingen"..... *Nessler*
4. Polka Francaise—"Wildfire"..... *Johann Strauss*
5. Potpourri from "Carmen"..... *Bizet*

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A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON,

Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.

The Music composed expressly by M. PAUL CRESSONOIS, of Paris.

The Scene is laid in Flora's Garden.

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PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower..... Mlle. RODMANN

GOLDEN ROD..... Miss RAY ALLEN

FLORA, Goddess of Flowers..... Mlle. CORBETTE

MISTRAL, the South Wind..... M. EDOUARD ESPINOSA

DRAGON ELY..... M. EUGENE

DEMOISELLE, the Flying Dancer..... Mlle. AZELLA

ZEPHYR..... Mlle. JUDITH

POND LILY..... Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids, Butterflies, Bees, &c.

Programme Continued on Page 6.

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Jenkins (to Brown, earnestly)—"Brown what would you say if I were to ask you to lend me twenty dollars?" Brown (reflectively)—"What would I say? Oh, I would probably say 'Ho, ho, ho—ha, ha, ha—wow, wow, wow,' or something of that sort Jenkins."

"Waiter, bring me a couple of soft-boiled eggs." Voice at next table—The same for me. But, waiter, be sure they are fresh. "All right." Waiter's voice in the distance—Four soft-boiled eggs; two must be fresh.

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The attention of our readers is called to the removal of Messrs. A. Besthoff & Son to 935 Broadway (extending through to 137 Fifth Avenue), For the past so years or more, this firm has been established in this city as importers of European novelties, the finest leather goods, bronzes and fancy goods of every description, and has gained an enviable reputation. Their present spacious stores have been fitted up at an expense of over $40,000, and present an elegant appearance, and when completed will, no doubt, be the handsomest establishment of the kind in New York. Messrs. Besthoff & Son only seek the patronage of the critical, and with that object one of the firm frequently pays a visit to Europe in order to personally select the choicest novelties with circumspection and rare artistic taste.

On the 8th of May the popular firm of piano makers, Messrs. Kranich & Bach was incorporated as a stock company under the laws of the State of New York. The capital stock is $300,000, fully paid up. The officers of the new company are President, Jacques Bach; Vice-President, Fred. Kranich; Treasurer, Hellmuth Kranich, and Secretary, Louis P. Bach. The stock is entirely held by Messrs. Kranich & Bach and their sons. There will be no change in policy of the firm and the business has been incorporated simply for convenience and in conformity with the policy which led to the incorporation of such firms as Steinway & Sons, Chickering & Sons, Mason & Hamlin, Behr Bros., Geo. Steck & Co, Henry F. Miller & Sons, Emerson Piano Co., Wheelock & Co., Hallet & Davis, Hanover Bros., Ditson & Co., Vose & Sons, and many others. There is a rumor that before the close of this year Messrs. Kranich & Bach, the eminent piano manufacturers, will open their own branch house in Chicago. Mr. Bach is at present in Europe with his family, and it is said that on his return the final arrangements will be completed.

MASON & HAMLIN
IMPROVED PIANOS
Contain the "MASON & HAMLIN PIANO STRINGER" (Patented July, 1883), pronounced by experts the "greatest" improvement in Pianos in half a century.
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MASON & HAMLIN ORGAN AND PIANO CO.,
158 FIFTH AVENUE, NEW YORK.

PROGRAMME.

Continued from Page 4.

PART II.

1. Waltz—"Vienna Blood"..... *Johann Strauss*
2. Evening Prayer from "Maiden Songs"..... *Reinecke*
   (For String Quartette.)
3. Polka Mazurka—"Trautliebehen"..... *Eduard Strauss*
4. Serenade..... *Moszkowski*
   (Arranged by Eduard Strauss.)
5. Polka Schnell—"Clear the Track"..... *Eduard Strauss*

PEACE AND WAR.

GRAND FANTASTIC BALLET BY
ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War..... Mlle. CORBETTE
DISCORD..... M. EDOUARD
A BURGOMASTER..... M. E. ESPINOSA
PRINCIPAL DANCER..... Mlle. RODMANN
DJALMA, the Bayadere..... Mlle. MARIE BOULLARD
A BRIDE..... Mlle. JUDITH
A BRIDEGROOM..... Miss RAY ALLEN
Citizens, Soldiers, Drummers, Warriors, Valkyrie, Slaves, &c.

The Piano used by the Madison Square Garden is from the celebrated firm of Chickering & Sons.

The Mason and Hamlin Liszt Organ Exclusively used by the Madison Square Garden.

Max Maretzek, the genial veteran, is giving some "finishing" lessons to a young California, by name Ollie Archmere. Miss Archmere has a fine kind of singing soubrette and very successful. Max heard her and saw great possibilities. He is now educating her in all the great soprano roles. Next year she is to go to the Paris Conservatory, and then, when her studies are completed, she is to make her debut at the Opera Comique. Her voice is said to be very pure and melodious, added to which she has an engaging presence and a charming figure. Max is very enthusiastic about her and prophesies great things.

One thing is certain: if the pupil is worthy of her master, she will make a great success.

The London *Times* of May 24 thus speaks of Mme. Nordica's rentree at the Philharmonic concert. "Nordica, who was in splendid voice, sang Beethoven's 'Ah Perfido,' in magnificent style, expressing its various changes of emotion with consummate art. The whole was excellent, but the delivery of the recitative had a fire and passion that a very few artists now living could have attained. The prayer of *Elisabeth* from 'Tannhäuser' made less demands upon the singer but was scarcely less beautifully sung."

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The Strauss Concerts.

Eduard Strauss and his Vienna Orchestra, together with the two ballets of "Peace and War" and "Choosing the National Flower," will be the all-summer attraction at the Madison Square Garden Amphitheatre, beginning next Monday night. The inauguration will be such as New Yorkers have never witnessed. Everything which savors of elegance, ease, beauty, and culture has been gathered to adorn this great amphitheatre. The wonder is that we have been able to get along without such a place of amusement all these years, and the projectors have undoubtedly worked for the public good as well as for their own interest. Nothing we have had since New York was incorporated as a city looked more like success than does this vast enclosure with its magnificent surroundings.

At the close of the performance a serenade will be tendered to Mr. Strauss at the Hotel Brunswick. Mr. T. Henry French and Mr. Arpad Bauer will see to the necessary arrangements, and the Hungary Band of the Eden Musee, under Erdelyis Naczi, and the Oesterreich Singing Society will combine. The singing society, with over fifty voices, will sing "Das Deutsche Lied," "Nechet da" and wo Rosen blühen," and a Tyrol waltz.

ST. PETERSBURG.—The Arcadia Summer Theatre will be called henceforth the Ziem Theatre; it will be opened shortly for a season of grand opera in French. Among the artists engaged is the famous baritone Devoyod, a great favorite of the St. Petersburg public; he will probably appear in Halévy's "Charles VI."

BARCELONA.—The Liceo Opera House reopened on the 8th ult. with "Lucrezia Borgia," sung with great success by Borghi-Mamo, Moretti, Vidal, etc.; on the 11th Bizet's "Fanciulla di Perth" was given for the first time in Barcelona, and was received with enthusiasm, several numbers being encored; the rôle of the protagonist was filled by Señorita Carrera, a pupil of Sig. Goula, orchestra leader, who made her debut on this occasion.

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Eduard Strauss.

HIS SUCCESS IN CHICAGO.

The reports from Chicago are equally enthusiastic as those from other cities as regards the Strauss Orchestra. The *Inter-Ocean* sings of his "wonderful witchery;" the Chicago *News* exclaims, "More ideal waltz p'aying could not be imagined;" the *Tribune* writes that his music was imbued with a poetic quality that amounted to a revelation; the *Times* displays striking headlines: "A Tremendous, Brilliant and Fashionable Audience—One Now Appreciates How This Orchestra has Won World-Wide Fame—The Delicious Whirl—Electric Dash and Absolute Perfection of Tempo, Accent and Rhythm," while the *Herald* sadly complains: "Strauss has captured Chicago. He won the battle with a single shot, and Chicago gracefully surrendered. The city is his." The *Staats Zeitung*, the great German paper, agrees with the rest in acknowledging Strauss' victory, and adds: "The orchestra not merely played dance music incomparably. Such numbers as Gounod's "Dove," Reinecke's "Evening Prayer," and others were played so finely and with such precision that they won many recalls, and with extraordinary beauty was played the potpourri from "The Mikado," whose finale was again given on a recall." At the first concert, between the first and second parts, a laurel wreath was presented to Herr Strauss from the German-Austrian Society Vindobona. It bore the inscription, "From the German Austrians of Chicago to the Waltz King."

MILAN.—We understand that the Maestro Leopoldo Mugnone has been appointed orchestra leader at the Scala Opera House.

CONDUCTOR SIGFRIED HEHRENS, of Philadelphia, opened the summer season of opera at Schlitz's Park, Milwaukee, with the "Huguenots," June 9. The troupe is the Hess English Opera Company. Among the principals is Mr. William Castle, the well remembered tenor.

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CHOOSING THE NATIONAL FLOWER.

ARGUMENT.

In Flora's garden the flowers are sleeping. As dawn appears the insects commence their overture to the rising sun. The ferns shake out their fronds as the Morning Breeze and the butterflies awakening flutter round their favorite blossoms. The bees challenge the bright-winged flies and urge their flight to the sweetest calyx in the garden.

The South Wind passes over the combatants and wakens all the flowers, filling the air with entrancing odors and blending the opening petals in colorharmonies. And so the garden's day begins.

Columbia has long been seeking for some gem from Flora's garden which shall represent the National Flower of America; as the Lily France, the Red Rose England, or the Shamrock Erin's island home.

But how can she make her choice where all of Flora's gifts are so lavish?

The South Wind cannot advise, for his breath sends petals flying. The Butterflies, incorrigible flirts, stay with no love, and laugh at constancy.

How can she appeal to the Bees who rob the sweets of a thousand blooms? How question the Dragon Flies who dart across the air and disappear?

But at Columbia's prayer Flora herself appears in person and exhibits her treasures; the saintly Lily, the heart-easing Pansy, the modest Violet, the dainty Daisy, the stately Cactus, and all the brightest blossoms of her realm. The Goddess decks the ground with baskets of flowers while butterflies are caught to gem the dewy grass Columbia is embarrassed in her choice. Enticed by the Pond Lily she is at last subdued by the gorgeous Golden Rod, and after her selection has been ratified by the Goddess Flora, after the marvelous Orchids, arriving from the tropics, have congratulated her on her choice, Columbia elevates her Gold n Rod to the high position of America's National Flower, and all the buds combine to form the splendid bouquet which is the Goddess' gift to our favored land. A. T.

PEACE AND WAR.

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The Music expressly composed by PAUL CRESSONOIS, of Paris.

ARGUMENT.

Before the old city's gates beneath the turreted ramparts of its walls, the Place d'Armes is alive with merry-makers. Young men and maidens are filling the air with laughter while the elder citizens carouse and drink to the peaceful days they are enjoying. The Burgomaster's daughter is about to wed a rich merchant's son and the wedding is to crown the fete when such a time of peace allows. The bridal procession is saluted by the citizens, while the bridesmaids express their happin..ss in an epithalamium.

The Burgomaster drinks to their prosperity and the best dancers in the city join in a Czardas that sets every foot in motion. All is peace, there is not a thought of war, but a distant gun spreads consternation over every face. Fear and horror take the place of joy and gladness. Suddenly, with a blast of alarm, the heralds and trumpeters of Bellona force their way into the square. War is declared! Bellona, the Goddess of War, is here! Surrounded by her suite and mounted on her Dragon Car, which slaves drag sullenly along, while the dogs of war show their bloody fangs in menace, Bellona dominates the scene while the crowds of citizens cower round or fly in terror to shelter. The fata' Goddess describes the beauty of War and the clarion calls the combatants to arms. Now Bellona's troops pass before their queen in review: Barbarians of the Iron Age; the Nimrods of Nineveh; the Champions of Pharaoh's Court; the Centurions of the Roman Republic; the Pyrrhic Heroes of Etruria; the Templars of the Crusades; the Tourney-Knights of Nuremburg; the Swiss Lansquenets of Hungary; the Grenadiers of the Guard; the winged cohort of Chevaliers-Gardes; and last the glittering phalanx of Bellona s own fantastic Amazons.

Here, the Phyrric dance, figures forth the hand-to-hand combats of real war.

The heroes, wearying of this mimic warfare, clamor for their prisoners. Beautiful slaves taken in victory are dragged forward to be sold to the highest bidder. One, more beautiful than the rest, indignant at her cruel treatment, after a delirious dance of fascination, kills herself with her own poignard rather than fall into the hands of her ravishers. A quarrel arises among the soldiery for the remaining slaves which is are led by the entrance of Discord and the Furies. Bellona quells the brutal instincts of her troops and forms her army for the attack on the city.

The Testudo is raised to scale the ramparts, and the Goddess of War and her Furies direct the scene.

The attack is made, the walls crumble and fall, and in the sky beyond the Angel of Peace descends while the Valkyrie, the Angels of Consolation, drive away the horrible Demons of War. A. T.

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—AND—
VLADIMIR DE PACHMANN.

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Vladimir de Pachmann.

(TRANSLATION.)

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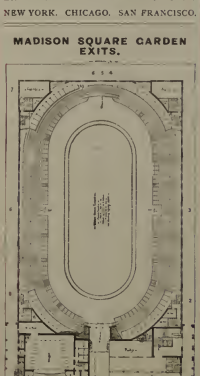

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Counsel to witness, the father of a large family—Why are you so certain, Mr. Smith, that the event occurred on such a date? May you not be mistaken?

Witness—Impossible, sir. It was the day I didn't have to buy any of my children a pair of shoes.

Wife—"The physician thinks that you need a tonic, John, and has left me a prescription." Sick man—"What is it?" Wife (reading the prescription)—"Well, there's beef—iron—" Sick man—"Yah, beef and iron, what good is that fool stuff going to do?" Wife—"I haven't finished reading it yet, John; there's beef, iron, wine—" Sick man—"Wine, too? Well, you send over to the drug store and get a lot of it put up and we'll see what it's like."

INSTRUCTION TO WAITERS.—Landlord (aside to new waiter)—Mind you pay every attention to that stout gentleman yonder with the bloated face and wildly flashing eyes. He is a coarse, ill-mannered brute, and if he does not get exactly what he likes he is apt to throw the plate at your head. But as for that other gentleman, with the bald head and the close-cropped whiskers, sitting by himself at the side table, you can treat him without ceremony. Broken scraps of meat, the emptyings of wine and beer glasses—anything is good enough for him. He is a nice, amiable, well-bred gentleman, who will never give you a cross word.—*Gartenlaube.*

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FOREIGN NOTES.

LONDON.—Lady Charles Halle (Mme. Norman Neruda (contemplates a concert tour in the United States during the coming season.

Mme. Carreno gave her first recital on the 29th ult., creating an uncommonly favorable impression. Her best effort was her magnificent interpretation of Schumann's "Etudes Symphoniques;" MacDowell's "Witches' Dance" and a charming "Intermezzo in A," by the reciter, were received with great applause, and were encored, as was Hensel's "Si Oiseau j'etais" and Ruhinstein's "Valse Caprice."

Mr. Frederic Clifford's "Orchestral Picture," entitled "Clouds and Sunshine," received its initial performance at the first Philharmonic concert. The execution of the young English composer's maiden work was a masterly one, and reflected great credit on Mr. Cowen, who conducted the orchestra. Mr. Clifford's composition was received with great favor, and, on its conclusion, its author was twice called to the platform amidst general enthusiasm.

Sarasate's first concert since his return from America was given on the 7th inst.

Paderewski has been engaged by the Messrs. Chappell, and was announced to appear on the 10th inst. in an orchestral concert under Mr. Henschel's directorship.

BERLIN.—Xavier Scharwenka is engaged upon an opera entitled "Matasswintha." He had parts of it performed before a few invited guests recently; the vocal solos were sung by Frauleins Friede and Asmann, Messrs. Zarnekoff and von Milde, assisted by a chorus and a pianoforte accompaniment. According to some competent musicians who attended the performance, the new work contains many effective pages, particularly in the second act.

Mme. Sembrich, having finished her St. Petersburg season, is now singing at the Kroll Theatre with enormous success.

FLORENCE.—The Swedish prima donna, Sigrid Arnoldson, is singing with great success at the Niccolini Theatre. She is called the new Patti, and attracts immense audiences. An Italian journal calls attention to a curious fact in connection with *la* Arnoldson, *i. e.*, that her husband is a nephew of the late Marquis de Caux, at one time the husband of Mme. Patti.

ROME.—The second of the three operas chosen for public performance in the Sonzogno competition has just been produced at the Costanzi, and according to the *Trovatore* created a most favorable impression on critics and public, the latter being aroused to genuine enthusiasm. The new opera is "Cavalleria Rusticana," by Pietro Mascagni, a young Sicilian who has given evidence in his first work of being the possessor of considerable musical knowledge, besides originality and abundance of inspiration; the work is in one act and from beginning to end is fresh and spontaneous; one incident follows another, the interest constantly increasing until the final climax of great dramatic as well as musical intensity is reached with stupendous effect.

PARMA.—The directorship of the Conservatory has been accepted for the time being by Arrigo Boito, who hopes to soon be able to transfer the reins of office to his friend Faccio. Faccio is improving daily, but it is feared that it will be many months before he will be in a condition to enter on the active duties of his position.

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Near 20th Street.

PROGRAMME.

TUESDAY EVENING, JUNE 17, 1890,

AT EIGHT O'CLOCK.

SECOND CONCERT

OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial Court Ball Music Director of Vienna.

PART I.

1. Overture to the "Gypsy Baron"..... .....*Johann Strauss*
2. Waltz—"Landeskinder"..... ....*Eduard Strauss*
3. Potpourri from the "Trumpeter of Säkkingen"..... .....*Nessler*
4. Polka Francaise—"Wildfire"..... .....*Johann Strauss*
5. Potpourri from "Carmen"..... .....*Bizet*

CHOOSING THE NATIONAL FLOWER.

A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON,

Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.

The Music composed expressly by M. PAUL CRESSONOIS, of Paris.

The Scene is laid in Flora's Garden.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower.....Mlle. RODMANN
GOLDEN ROD. .....Miss RAY ALLEN
FLORA, Goddess of Flowers..... ... .Mlle. CORBETTE
MISTRAL, the South Wind..... .....M. EDOUARD ESPINOSA
DRAGON ELY.....M. EUGENE
DEMOISELLE, the Flying Dancer..... .....Mlle. AZELLA
ZEPHYR.....Mlle. JUDITH
POND LILY..... ....Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids, Butterflies, Bees, &c.

Programme Continued on Page 6.

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Jenkins (to Brown, earnestly)—"Brown what would you say if I were to ask you to lend me twenty dollars?" Brown (reflectively)—"What would I say? Oh, I would probably say 'Ho, ho, ho—ha, ha, ha—wow, wow, wow,' or something of that sort Jenkins."

"Waiter, bring me a couple of soft-boiled eggs." Voice at next table—The same for me. But, waiter, be sure they are fresh. "All right." Waiter's voice in the distance—Four soft-boiled eggs; two must be fresh.

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The attention of our readers is called to the removal of Messrs. A Besthoff & Son to 935 Broadway (extending through to 150 Fifth Avenue). For the past 20 years or more, this firm has been established in this city as importers of European novelties, the finest leather goods, bronzes and fancy goods of every description, and has gained an enviable reputation. Their present spacious stores have been fitted up at an expense of over $40,000, and present an elegant appearance, and when completed will, no doubt, be the handsomest establishment of the kind in New York. Messrs. Besthoff & Son only seek the patronage of the critical, and with that object one of the firm frequently pays a visit to Europe in order to personally select the choicest novelties with circumspection and rare artistic taste.

On the 8th of May the popular firm of piano makers, Messrs. Kranich & Bach was incorporated as a stock company under the laws of the State of New York. The capital stock is $300,000, fully paid up. The officers of the new company are President, Jacques Bach; Vice-President, Fred. Kranich; Treasurer, Hellmuth Kranich, and Secretary, Louis P. Bach. The stock is entirely held by Messrs. Kranich & Bach and their sons. There will be no change in policy of the firm and the business has been incorporated simply for convenience and in conformity with the policy which led to the incorporation of such firms as Steinway & Sons, Chickering & Sons, Mason & Hamlin, Behr Bros., Geo. Steck & Co, Henry F. Miller & Sons, Emerson Piano Co., Wheelock & Co., Hallet & Davis, Conover Bros., Ditson & Co., Vose & Sons, and many others. There is a rumor that before the close of this year Messrs. Kranich & Bach, the eminent piano manufacturers, will open their own branch house in Chicago. Mr. Bach is at present in Europe with his family, and it is said that on his return the final arrangements will be completed.

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158 FIFTH AVENUE, NEW YORK.

PROGRAMME.

Continued from Page 4.

PART II.

1. Waltz—"Vienna Blood"..... *Johann Strauss*
2. Evening Prayer from "Maiden Songs"..... *Reinecke*
(For String Quartette.)
3. Polka Mazurka—"Trautlieheben"..... *Eduard Strauss*
4. Serenade..... *Moszkowski*
(Arranged by Eduard Strauss.)
5. Polka Schnell—"Clear the Track"..... *Eduard Strauss*

PEACE AND WAR.

GRAND FANTASTIC BALLET BY
ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War..... Mlle. CORBETTE
DISCORD..... M. EDOUARD
A BURGOMASTER..... M. E. ESPINOSA
PRINCIPAL DANCER..... Mlle. RODMANN
DJALMA, the Bayadere..... Mlle. MARIE BOULLARD
A BRIDE..... Mlle. JUDITH
A BRIDEGROOM..... Miss RAY ALLEN
Citizens, Soldiers, Drummers, Warriors, Valkyrie, Slaves, &c.

The Piano used by the Madison Square Garden is from the celebrated firm of Chickering & Sons.

The Mason and Hamlin Liszt Organ Exclusively used by the Madison Square Garden.

Max Maretzek, the genial veteran, is giving some "finishing" lessons to a young California, by name Ollie Archmere. Miss Archmere had been a kind of singing soubrette and very successful. Max heard her, and saw great possibilities. He is now educating her in all the great soprano roles. Next year she is to go to the Paris Conservatory, and then, when her studies are completed, she is to make her debut at the Opera Comique. Her voice is said to be very pure and melodious, added to which she has an engaging presence and a charming figure. Max is very enthusiastic about her and prophesies great things.

One thing is certain: If the pupil is worthy of her master, she will make a great success.

The London *Times* of May 24 thus speaks of Mme. Nordica's rentree at the Philharmonic concert. "Nordica, who was in splendid voice, sang Beethoven's 'Ah Perfido,' in magnificent style, expressing its various changes of emotion with consummate art. The whole was excellent, but the delivery of the recitative bad a fire and passion that a very few artists now living could have attained. The prayer of *Elizabeth* from 'Tannhäuser' made less demands upon the singer but was scarcely less beautifully sung."

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STRAUSS' ALBUM.
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The Strauss Concerts.

Eduard Strauss and his Vienna Orchestra, together with the two ballets of "Peace and War" and "Choosing the National Flower," will be the all-summer attraction at the Madison Square Garden Amphitheatre, beginning next Monday night. The inauguration will be such as New Yorkers have never witnessed. Everything which savors of elegance, ease, beauty, and culture has been gathered to adorn this great amphitheatre. The wonder is that we have been able to get along without such a place of amusement all these years, and the projectors have undoubtedly worked for the public good as well as for their own interest. Nothing we have had since New York was incorporated as a city looked more like success than does this vast enclosure with its magnificent surroundings.

At the close of the performance a serenade will be tendered to Mr. Strauss at the Hotel Brunswick. Mr. T. Henry French and Mr. Arpad Bauer will see to the necessary arrangements, and the Hungary Band of the Eden Musee, under Erdelys Naczi, and the Oesterreich Singing Society will combine. The singing society, with over fifty voices, will sing "Das Deutsche Lied," "Noch ist die Zeit wo Rosen blühen," and a Tyrol waltz.

ST. PETERSBURG.—The Arcadia Summer Theatre will be called henceforth the Eden Theatre; it will be opened shortly for a season of grand opera in French. Among the artists engaged is the famous baritone Devoyod, a great favorite of the St. Petersburg public; he will probably appear in Halévy's "Charles VI."

BARCELONA.—The Liceo Opera House reopened on the 8th ult. with "Lucrezia Borgia," sung with great success by Borghi-Mamo, Moretti, Vidal, etc.; on the 11th Bizet's "Fanciulla di Perth" was given for the first time in Barcelona, and was received with enthusiasm, several numbers being encored; the rôle of the protagonist was filled by Señorita Carrera, a pupil of Sig. Goula, orchestra leader, who made her debut on this occasion.

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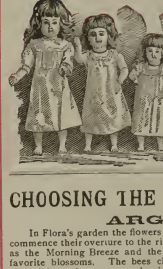
Eduard Strauss.

HIS SUCCESS IN CHICAGO.

The reports from Chicago are equally enthusiastic as those from other cities as regards the Strauss Orchestra. The *Inter-Ocean* sings of his "wonderful witchery;" the Chicago *News* exclaims, "More ideal waltz p'aying could not be imagined;" the *Tribune* writes that his music was imbued with a poetic quality that amounted to a revelation; the *Times* displays striking headlines: "A Tremendous, Brilliant and Fashionable Audience —One Now Appreciates How This Orchestra has Won World-Wide Fame—The Delicious Whirl—Electric Dash and Absolute Perfection of Tempo, Accent and Rhythm," while the *Herald* sadly complains: "Strauss has captured Chicago. He won the battle with a single shot, and Chicago gracefully surrendered. The city is his." The *Staats Zeitung*, the great German paper, agrees with the rest in acknowledging Strauss' victory, and adds: "The orchestra not merely played dance music incomparably. Such numbers as Gounod's "Dove," Reinecke's "Evening Prayer," and others were played so finely and with such precision that they won many recalls, and with extraordinary beauty was played the potpourri from "The Mikado," whose finale was again given on a recall." At the first concert, between the first and second parts, a laurel wreath was presented to Herr Strauss from the German-Austrian Society Vindobona. It bore the inscription, "From the German Austrians of Chicago to the Waltz King."

MILAN.—We understand that the Maestro Leopoldo Mugnone has been appointed orchestra leader at the Scala Opera House.

CONDUCTOR SIGFRIED BEHRENS, of Philadelphia, opened the summer season of opera at Schlitz's Park, Milwaukee, with the "Huguenots," June 9. The troupe is the Hess English Opera Company. Among the principals is Mr. William Castle, the well remembered tenor.



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DOLLS.
DOLLS' OUTFITS.

CHOOSING THE NATIONAL FLOWER.

ARGUMENT.

In Flora's garden the flowers are sleeping. As dawn appears the insects commence their overture to the rising sun. The ferns shake out their fronds as the Morning Breeze and the butterflies awakening flutter round their favorite blossoms. The bees challenge the bright-winged flies and urge their right to the sweetest calyx in the garden.

The South Wind passes over the combatants and wakens all the flowers, filling the air with entrancing odors and blending the opening petals in color-harmonies. And so the garden's day begins.

Columbia has long been seeking for some gem from Flora's garden which shall represent the National Flower of America; as the Lily France, the Red Rose England, or the Shamrock Erin's island home.

But how can she make her choice where all of Flora's gifts are so lavish?

The South Wind cannot advise, for his breath sends petals flying. The Butterflies, incorrigible flirts, may with no love, and laugh at constancy.

How can she appeal to the Bees who rob the sweets of a thousand blooms? How question the Dragon Flies who dart across the air and disappear?

But at Columbia's prayer Flora herself appears in person and exhibits her treasures; the saintly Lily, the heart-easing Pansy, the modest Violet, the dainty Daisy, the stately Cactus, and all the brightest blossoms of her realm. The Goddess decks the ground with baskets of flowers while butterflies are caught to gem the dewy grass Columbia is embarrassed in her choice. Enticed by the Pond Lily she is at last subdued by the gorgeous Golden Rod, and after her selection has been ratified by the Goddess Flora, after the marvelous Orchids, arriving from the tropics, have congratulated her on her choice, Columbia elevates her Gold n Rod to the high position of America's National Flower, and all the buds combine to form the splendid bouquet which is the Goddess' gift to our favored land. A. T.

PEACE AND WAR.

GRAND ROMANTIC BALLET IN ONE ACT.

Written, designed and invented, by ALFRED THOMPSON, Member of the Dramatic Authors' Societies of England, France and America.

The Dances arranged by LEON ESPINOSA, late of the Imperial Opera, St. Petersburg.

The Music expressly composed by PAUL CRESSONOIS, of Paris.

ARGUMENT.

Before the old city's gates beneath the turreted ramparts of its walls, the Place d'Armes is alive with merry-makers. Young men and maidens are filling the air with laughter while the elder citizens carouse and drink to the peaceful days they are enjoying. The Burgomaster's daughter is bout to wed a rich merchant's son and the wedding is to crown the fete with such a time of peace allows. The bridal procession is saluted by the citizens, while the bridesmaids express their happin ss in an epithalamium

The Burgomaster drinks to their prosperity and the best dancers in the city join in a Czardas that sets every foot in motion. All is peace, there is not a thought of war, but a distant gun spreads consternation over every face. Fear and horror take the place of joy and peace. Suddenly, with a blast of alarm, the heralds and trumpeters of Bellona force their way into the square. War is declared! Bellona, the Goddess of War is here! Surrounded by her suite and mounted on her Dragon Car, which slaves drag sullenly along, while the dogs of war show their bloody fangs in menace, Bellona dominates the scene while the crowds of citizens cower round or fly in terror to shelter. The fatal Goddess describes the beauty of War and Destruction calls the combatants to arms. Now Bellona's troops pass before their queen in review: Barbarians of the Iron Age; the Nimrods or Nineveh; the Champions of Pharaoh's Court; the Centurions of the Roman Republic; the Pyrrhic Heroes of Etruria; the Templars of the Crusades; the Tourney-Knights of Nuremburg; the Swiss Lansquenets; the Hussars of Hungary; the Grenadiers of the Guard; the winged cohort of Chevaliers-Gardes; and last the glittering phalanx of Bellona's own fantastic Amazons.

Here, the Phyrric dance, figures forth the hand-to-hand combats of real war.

The heroes, wearying of this mimic warfare, clamor for their prisoners. Beautiful slaves taken in victory are dragged forward to be sold to the highest bidder. One, more beautiful than the rest, indignant at her cruel treatment, after a delirious dance of fascination, kills herself with her own poignard rather than fall into the hands of her ravishers. A quarrel arises among the soldiery for the remaining slaves which is arre ted by the entrance of Discord and the Furies. Bellona quells the brutal instincts of her troops and forms her army for the attack on the city.

The Testudo is raised to scale the ramparts, and the Goddess of War and her Furies direct the scene.

The attack is made, the walls crumble and fall, and in the sky beyond the Angel of Peace descends while the Valkyrie, the Angels of Consolat on, drive away the horrible Demons of War. A. T.

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Vladimir de Pachmann

(TRANSLATION.)

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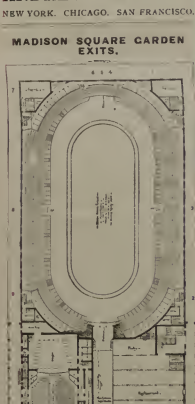

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SECONDAS—Mlles. Mendozzi, Rogge, V. Chitten, C. Chitten, Bartoletti, Leontine, Vignetta, Jager, Billek, Grandona, Borgemanero and Schwartz.

CORYPHEES—Mlles. Louise Allen, G. Broyard, F. Quick, Mazoni, Mitchell, Beyer, Proztel, Gautier, M. Broyard, Gemma, Leon, Bariser, Ducos, Elvira, Day, Camis, Fresnoy, Pasta, Vivian, Darlow, and fifty other ladies of the Ballet.

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Counsel to witness, the father of a large family—Why are you so certain, Mr. Smith, that the event occurred on such a date? May you not be mistaken?

Witness—Impossible, sir. It was the day I didn't have to buy any of my children a pair of shoes

Wife—"The physician thinks that you need a tonic, John, and has left me a prescription." Sick man—"What is it?" Wife (reading the prescription)—"Well, there's beef—iron—' Sick man—"Yah, beef and iron, what good is that fool stuff going to do?" Wife—"I haven't finished reading it yet, John; there's beef, iron, wine—" Sick man—"Wine, too? Well, you send over to the drug store and get a lot of it put up and we'll see what it's like"

INSTRUCTION TO WAITERS.—Landlord (aside to new waiter)—Mind you pay every attention to that stout gentleman yonder with the bloated face and wildly flashing eyes. He is a coarse, ill-mannered brute, and if he does not get exactly what he likes he is apt to throw the plate at your head. But as for that other gentleman, with the bald head and the close-cropped whiskers, sitting by himself at the side table, you can treat him without ceremony. Broken scraps of meat, the emptyings of wine and beer glasses—anything is good enough for him. He is a nice, amiable, well-bred gentleman, who will never give you a cross word.—*Gartenlaube.*

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FOREIGN NOTES.

LONDON.—Lady Charles Halle (Mme. Norman Neruda (contemplates a concert tour in the United States during the coming season.

Mme. Carreno gave her first recital on the 29th ult., creating an uncommonly favorable impression. Her best effort was her magnificent interpretation of Schumann's "Études Symphoniques;' MacDowell's "Witches' Dance" and a charming "Intermezzo in A," by the reciter, were received with great applause, and were encored, as was Henseit's "Si Oiseau j'etais" and Rubinstein's "Valse Caprice."

Mr. Frederic Clifford's "Orchestral Picture," entitled "Clouds and Sunshine," received its initial performance at the first Philharmonic concert. The execution of the young English composer's maiden work was a masterly one, and reflected great credit on Mr. Cowen, who conducted the orchestra. Mr. Clifford's composition was received with great favor, and, on its conclusion, its author was twice called to the platform amidst general enthusiasm.

Sarasate's first concert since his return from America was given on the 7th inst.

Paderewski has been engaged by the Messrs. Chappell, and was announced to appear on the 10th inst. in an orchestral concert under Mr. Henschel's directorship.

BERLIN.—Xavier Scharwenka is engaged upon an opera entitled "Mataswintha." He had parts of it performed before a few invited guests recently; the vocal solos were sung by Frauleins Friede and Asmann, Messrs. Zarnekoff and von Milde, assisted by a chorus and a pianoforte accompaniment. According to some competent musicians who attended the performance, the new work contains many effective pages, particularly in the second act.

Mme. Semhrich, having finished her St. Petersburg season, is now singing at the Kroll Theatre with enormous success.

FLORENCE.—The Swedish prima donna, Sigrid Arnoldson, is singing with great success at the Niccolini Theatre. She is called the new Patti, and attracts immense audiences. An Italian journal calls attention to a curious fact in connection with *la* Arnoldson, *i. e.*, that her husband is a nephew of the late Marquis de Caux, at one time the husband of Mme. Patti.

ROME.—The second of the three operas chosen for public performance in the Sonzogno competition has just been produced at the Costanzi, and according to the *Trovatore* created a most favorable impression on critics and public, the latter being aroused to genuine enthusiasm. The new opera is "Cavalleria Rusticana," by Pietro Mascagni, a young Sicilian who has given evidence in his first work of being the possessor of considerable musical knowledge, besides originality and abundance of inspiration; the work is in one act and from beginning to end is fresh and spontaneous; one incident follows another, the interest constantly increasing until the final climax of great dramatic as well as musical intensity is reached with stupendous effect.

PARMA.—The directorship of the Conservatory has been accepted for the time being by Arrigo Boito, who hopes to soon be able to transfer the reins of office to his friend Faccio. Faccio is improving daily, but it is feared that it will be many months before he will be in a condition to enter on the active duties of his position.

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PROGRAMME.

TUESDAY EVENING, JUNE 17, 1890,

AT EIGHT O'CLOCK.

SECOND CONCERT

OF THE

ORCHESTRA OF EDUARD STRAUSS,

Imperial Court Ball Music Director of Vienna.

PART I.

1. Overture to the "Gypsy Baron"..... .....*Johann Strauss*
2. Waltz—"Landeskinder"..... ....*Eduard Strauss*
3. Potpourri from the "Trumpeter of Säkkingen".....*Nessler*
4. Polka Francaise—"Wildfire"..... .....*Johann Strauss*
5. Potpourri from "Carmen"..... ....*Bizet*

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A Novel Idyllic Ballet in One Act, designed and invented by ALFRED THOMPSON,

Dances arranged by LEON ESPINOSA, late ballet master of the Imperial Opera, St. Petersburg.

The Music composed expressly by M. PAUL CRESSONOIS, of Paris.

The Scene is laid in Flora's Garden.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

COLUMBIA, in search of a Flower.....Mlle. RODMANN
GOLDEN ROD. .....Miss RAY ALLEN
FLORA, Goddess of Flowers..... ... .Mlle. CORBETTE
MISTRAL, the South Wind..... ....M. EDOUARD ESPINOSA
DRAGON ELY.....M. EUGENE
DEMOISELLE, the Flying Dancer.....Mlle. AZELLA
ZEPHYR.....Mlle. JUDITH
POND LILY..... ....Miss LOUISE ALLEN

Insects, Ferns, Roses, Lilies, Pansies, Violets, Cactus, Buttercups, Orchids, Butterflies, Bees, &c.

Programme Continued on Page 6.

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Jenkins (to Brown, earnestly)—"Brown what would you say if I were to ask you to lend me twenty dollars?" Brown (reflectively)—"What would I say? Oh, I would probably say 'Ho, ho, ho—ha, ha, ha—wow, wow, wow,' or something of that sort Jenkins."

"Waiter, bring me a couple of soft-boiled eggs." Voice at next table—"The same for me. But, waiter, be sure they are fresh. "All right." Waiter's voice in the distance—Four soft-boiled eggs; two must be fresh.

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The attention of our readers is called to the removal of Messrs. A. Benthoff & Son to 235 Broad way (extending through to 237 Fifth Avenue). For the past 20 years or more, this firm has been established in this city as importers of European novelties, the finest leather goods, bronzes and fancy goods of every description, and has gained an enviable reputation. Their present spacious stores have been fitted up at an expense of over $40,000, and present an elegant appearance, and when completed will, no doubt, be the handsomest establishment of the kind in New York. Messrs. Benthoff & Son only seek the patronage of the crême, and with that object one of the firm frequently pays a visit to Europe in order to personally select the choicest novelties with circumspection and rare artistic taste.

On the 8th of May the popular firm of piano makers, Messrs. Kranich & Bach was incorporated as a stock company under the laws of the State of New York. The capital stock is $200,000, fully paid up. The officers of the new company are President, Jacques Bach; Vice-President, Fred. Kranich; Treasurer, Hellmuth Kranich, and Secretary, Louis P. Bach. The stock is entirely held by Messrs. Kranich & Bach and their sons. There will be no change in policy of the firm and the business has been incorporated simply for convenience and in conformity with the policy which led to the incorporation of such firms as Steinway & Sons, Chickering & Sons, Mason & Hamlin, Behr Bros., Geo. Steck & Co., Henry F. Miller & Sons, Emerson Piano Co., Wheelock & Co., Hallet & Davis, Conover Bros., Ditson & Co., Vose & Sons, and many others. There is a rumor that before the close of this year Messrs. Kranich & Bach, the eminent piano manufacturers, will open their own branch house in Chicago. Mr. Bach is at present in Europe with his family, and it is said that on his return the final arrangements will be completed.

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PROGRAMME.

Continued from Page 4.

PART II.

1. Waltz—"Vienna Blood"..... *Johann Strauss*
2. Evening Prayer from "Maiden Songs"..... *Reinecke*
   (For String Quartette.)
3. Polka Mazurka—"Trautliebehen"..... *Eduard Strauss*
4. Serenade..... *Moszkowski*
   (Arranged by Eduard Strauss.)
5. Polka Schnell—"Clear the Track"..... *Eduard Strauss*

PEACE AND WAR.

GRAND FANTASTIC BALLET BY

ALFRED THOMPSON.

The Scene is laid before the walls of a Fortified City.

PAINTED BY MATT MORGAN.

PERSONS OF THE BALLET.

BELLONA, Goddess of War..... Mlle. CORBETTE
DISCORD..... M. EDOUARD
A BURGOMASTER..... M. E. ESPINOSA
PRINCIPAL DANCER..... Mlle. RODMANN
DJALMA, the Bayadere..... Mlle. MARIE BOULLARD
A BRIDE..... Mlle. JUDITH
A BRIDEGROOM..... Miss RAY ALLEN
Citizens, Soldiers, Drummers, Warriors, Valkyrie, Slaves, &c.

The Piano used by the Madison Square Garden is from the celebrated firm of Chickering & Sons.

The Mason and Hamlin Liszt Organ Exclusively used by the Madison Square Garden.

Max Maretzek, the genial veteran, is giving some "finishing" lessons to a young California, by name Ollie Archmere. Miss Archmere had been a kind of singing soubrette and very successful. Max heard her, and saw great possibilities. He is now educating her in all the great soprano roles. Next year she is to go to the Paris Conservatory, and then, when her studies are completed, she is to make her debut at the Opera Comique. Her voice is said to be very pure and melodious, added to which she has an engaging presence and a charming figure. Max is very enthusiastic about her and prophesies great things.

One thing is certain: if the pupil is worthy of her master, she will make a great success.

The London *Times* of May 24 thus speaks of Mme Nordica's rentree at the Philharmonic concert. "Nordica, who was in splendid voice, sang Beethoven's 'Ah Perfido,' in magnificent style, expressing its various changes of emotion with consummate art. The whole was excellent, but the delivery of the recitative had a fire and passion that a very few artists now living could have attained. The prayer of *Elizabeth* from 'Tannhäuser' made less demands upon the singer but was scarcely less beautifully sung."

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The Strauss Concerts.

Eduard Strauss and his Vienna Orchestra, together with the two ballets of "Peace and War" and "Choosing the National Flower," will be the all-summer attraction at the Madison Square Garden Amphitheatre, beginning next Monday night. The inauguration will be such as New Yorkers have never witnessed. Everything which savors of elegance, ease, beauty, and culture has been gathered to adorn this great amphitheatre. The wonder is that we have been able to get along without such a place of amusement all these years, and the projectors have undoubtedly worked for the public good as well as for their own interest. Nothing we have had since New York was incorporated as a city looked more like success than does this vast enclosure with its magnificent surroundings.

At the close of the performance a serenade will be tendered to Mr. Strauss at the Hotel Brunswick. Mr. T. Henry French and Mr. Arpad Bauer will see to the necessary arrangements, and the Hungary Band of the Eden Musee, under Erdelys Naczi, and the Oesterreich Singing Society will combine. The singing society, with over fifty voices, will sing "Das Deutsche Lied," "Noch ist die Zeit wo Rosen blühen," and a Tyrol waltz.

ST. PETERSBURG.—The Arcadia Summer Theatre will be called henceforth the Eden Theatre; it will be opened shortly for a season of grand opera in French. Among the artists engaged is the famous baritone Devoyod, a great favorite of the St. Petersburg public; he will probably appear in Halévy's "Charles VI."

BARCELONA.—The Liceo Opera House reopened on the 8th ult. with "Lucrezia Borgia," sung with great success by Borghi-Mamo, Moretti, Vidal, etc.; on the 11th Bizet's "Fanciulla di Perth" was given for the first time in Barcelona, and was received with enthusiasm, several numbers being encored; the rôle of the protagonist was filled by Señorita Carrera, a pupil of Sig. Goula, orchestra leader, who made her debut on this occasion.

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ARE THE BEST.
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Eduard Strauss.

HIS SUCCESS IN CHICAGO.

The reports from Chicago are equally enthusiastic as those from other cities as regards the Strauss Orchestra. The *Inter-Ocean* sings of his "wonderful witchery;" the Chicago *News* exclaims, "More ideal waltz p'aying could not be imagined;" the *Tribune* writes that his music was imbued with a poetic quality that amounted to a revelation; the *Times* displays striking headlines: "A Tremendous, Brilliant and Fashionable Audience —One Now Appreciates How This Orchestra has Won World-Wide Fame—The Delicious Whirl—Electric Dash and Absolute Perfection of Tempo, Accent and Rhythm," while the *Herald* sadly complains: "Strauss has captured Chicago. He won the battle with a single shot, and Chicago gracefully surrendered. The city is his." The *Staats Zeitung*, the great German paper, agrees with the rest in acknowledging Strauss' victory, and adds: "The orchestra not merely played dance music incomparably. Such numbers as Gounod's "Dove," Reinecke's "Evening Prayer," and others were played so finely and with such perfection that they won many recalls, and with extraordinary beauty was played the potpourri from "The Mikado," whose finale was again given on a recall." At the first concert, between the first and second parts, a laurel wreath was presented to Herr Strauss from the German-Austrian Society Vindobona. It bore the inscription, "From the German Austrians of Chicago to the Waltz King."

MILAN.—We understand that the Maestro Leopoldo Mugnone has been appointed orchestra leader at the Scala Opera House.

CONDUCTOR SIGFRIED BEHRENS, of Philadelphia, opened the summer season of opera at Schlitz's Park, Milwaukee, with the "Huguenots," June 9. The troupe is the Hess English Opera Company. Among the principals is Mr. William Castle, the well remembered tenor.

Palais Royal
5th Ave. and 14th St.
DOLLS.
DOLLS' OUTFITS.

CHOOSING THE NATIONAL FLOWER.

ARGUMENT.

In Flora's garden the flowers are sleeping. As dawn appears the insects commence their over-ure to the rising sun. The ferns shake out their fronds as the Morning Breeze and the butterflies awakening flutter round their favorite blossoms. The bees challenge the bright-winged flies and urge their right to the sweetest calyx in the garden.

The South Wind passes over the combatants and wakens all the flowers, filling the air with entrancing odors and blending the opening petals in colorharmonies. And so the garden's day begins.

Columbia has long been seeking for some gem from Flora's garden which shall represent the National Flower of America; as the Lily France, the Red Rose England, or the Shamrock Erin's island home.

But how can she make her choice where all of Flora's gifts are so lavish? The South Wind cannot advise, for his breath sends all petals flying. The Butterflies, incorrigible flirts, stay with no love, and laugh at constancy.

How can she appeal to the Bees who roh the sweets of a thousand blooms? How question the Dragon Flies who dart across the air and disappear?

But at Columbia's prayer Flora herself appears in person and exhibits her treasures; the saintly Lily, the heart-easing Pansy, the modest Violet, the dainty Daisy, the stately Cactus, and all the brightest blossoms of her realm. The Goddess decks the ground with baskets of flowers while butterflies are caught to gem the dewy grass Columbia is embarrassed in her choice. Enticed by the Pond Lily she is at last subdued by the gorgeous Golden Rod, and after her selection has been ratified by the Goddess Flora, after the marvelous Orchids, arriving from the tropics, have congratulated her on her choice, Columbia elevates her Gold n Rod to the high position of America's National Flower, and all the buds combine to form the splendid bouquet which is the Goddess' gift to our favored land.

A. T.

PEACE AND WAR.

GRAND ROMANTIC BALLET IN ONE ACT.

Written, designed and invented, by ALFRED THOMPSON, Member of the Dramatic Authors' Societies of England, France and America.

The Dances arranged by LEON ESPINOSA, late of the Imperial Opera, St. Petersburg.

The Music expressly composed by PAUL CRESSONOIS, of Paris.

ARGUMENT.

Before the old city's gates beneath the turreted ramparts of its walls, the Place d'Armes is alive with merry-makers. Young men and maidens are filling the air with laughter while the elder citizens carouse and drink to the peaceful days they are enjoying. The Burgomaster's daughter is bout to wed a rich merchant's son and the wedding is to crown the fete when such a time of peace allows. The bridal procession is saluted by the citizens, while the bridesmaids express their happin ss in an epithalamium

The Burgomaster drinks to their prosperity and the best dancers in the city join in a Czardas that sets every foot in motion. All is peace, there is not a thought of war, but a distant gun spreads consternation over every face. Fear and horror take the place of joy and gladness. Suddenly, with a blast of alarm, the heralds and trumpeters of Bellona force their way into the square. War is declared! Bellona, the Goddess of War is here! Surrounded by her suite and mounted on her Dragon Car, which slaves drag sullenly along, while the dogs of war show their bloody fangs in menace, Bellona dominates the scene while the crowds of citizens cower round or fly in terror to shelter. The fatal Goddess describes the beauty of War and the clarion calls the combatants to arms. Now Bellona's troops pass before their queen in review: Barbarians of the Iron Age; the Nimrods o' Nineveh; the Champions of Pharaoh's Court; the Centurions of the Roman Republic; the Pyrrhic Heroes of Etruria; the Templars of the Crusades; the Tourney-Knights of Nuremburg; the Swiss Lansquenets; the Hussars of Hungary; the Grenadiers of the Guard; the winged Cuirassiers-Gardes; and last the glittering phalanx of Bellona s own fantastic Amazons.

Here, the Phyrric dance, figures forth the hand-to-hand combats of real war.

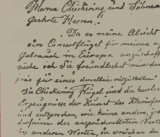
The heroes, wearying of this mimic warfare, clamor for their prisoners. Beautiful slaves taken in victory are dragged forward to be sold to the highest bidder. One, more beautiful than the rest, indignant at her cruel treatment, after a delirious dance of fascination, kills herself with her own poignard rather than fall into the hands of her ravishers. A quarrel arises among the soldiery for the remaining slaves which is arre ted by the entrance of Discord and the Furies. Bellona quells the brutal instincts of her troops and forms her army for the attack on the city.

The Testudo is raised to scale the ramparts, and the Godde s of War and her Furies direct the scene.

The attack is made, the walls crumble and fall, and in the sky beyond the Angel of Peace descends while the Valkyrie, the Angels of Consolat on, drive away the horrible Demons of War.

A. T.

THE CHICKERING PIANO
—AND—
VLADIMIR DE PACHMANN.



(TRANSLATION.)

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"THERE WAS no occasion to keep the gigantic blowers at work to cool Madison Square Garden, for the temperature was delightfully pleasant, but they sent in their blasts nevertheless as if some of the bags in the cave of Aeolus had been carelessly untied."—*N. Y. Tribune.*

"EVERYBODY WHO is anybody and who is in town, was at the opening of the Madison Square Garden last night, and the initiation of a series of popular Summernight Concerts was a pronounced success."—*Daily Graphic.*

"MADISON SQUARE Garden took on a new form of usefulness last night. Long lines of colored lights stretched from the roof; sixty musicians sat in the Band stand, under the leadership of Gustav Hinrichs, and from early in the evening it was the leggest kind of success."—*N. Y. Times.*

"MADISON SQUARE Garden is now more like a garden than ever before in its history. The first of Summernight Concerts was given there last night, and an immense audience was treated to a capital musical performance by an orchestra of sixty musicians of the Metropolitan Opera House and the Philharmonic Society."—*N. Y. World.*

"THE Madison Square Garden promises to prove popular and profitable. The resort was opened on Monday night under circumstances which argue well for the future. The Garden was sufficiently cool and unconventional to satisfy anyone, and the music was really excellent."—*Dramatic News.*

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NEW YORK, July 19th, 1878.

Messrs. STEINWAY & SONS:

Possessing as you do, the highest testimonials for your celebrated Pianos, from the greatest musicians of the age, it would be supererogation on my part to endorse the opinions of such Judges as Rubinstein and Liszt; but I cannot refrain from praising your pianos, for the wonderful manner in which they sustain the voice.

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FIFTEENTH

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GRAND ORCHESTRA OF SIXTY.

GUSTAV HINRICHS, - - Musical Director.

PROGRAMME.

MONDAY EVENING, AUGUST 29TH, 1887, AT 8.

PART FIRST.

1. MARCH—*Zaragoza*, ... ORTEGA
2. OVERTURE—*Crown Diamends*, ... AUBER
3. WALTZ—"Nordseebilder," ..... STRAUSS
4. SELECTION—*Iolanthe*, ... SULLIVAN

PART SECOND.

5. OVERTURE—*Flying Dutchman*, ... WAGNER
6. LA PALOMA, ... YRADIER
7. SLAVONIC DANCES, ... DVORAK
8. OFFENBACHIANA, ... CONRADI

PART THIRD.

9. OVERTURE—*Frau Meisterin*, ... SUPPÉ
10. WALTZ—"Erste Kuren," ..... STRAUSS
11. SELECTION—*Fra Diavolo*, ... AUBER
12. GALOP—"Par Force," ..... STRAUSS

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To Mr. LOUIS GRUNEWALD, New Orleans, (Agent of Messrs. STEINWAY & SONS.)

DEAR SIR:—In making our official report as Jurors of Group 8, Class 868, on Musical Instruments, we deeply regretted the fact of being debarred to express our opinion on the exquisite display of several magnificent Steinway Pianos at your beautiful exhibit at our Exposition; but as they were not entered for competition, and *only for exhibition*, we had to abide by our instructions and ignore them as well as other makers for above reasons.

As *professional artists*, however, we feel it our sacred duty to express to you, unsolicited, our great admiration for the Steinway Pianos, which we consider the "*Beau Ideal*" of a perfect instrument, combining in its great mechanical construction all those eminent qualities of touch, sympathetic and singing qualities of tone, brilliancy, power, etc., which render them more than dear to any artist or amateur who loves music as produced on any of these wonderful and, we think, unsurpassed pianos.

Had the "Steinways" been entered for competition, our work, in place of being anything but easy and pleasant, would have become a labor of love, and instantaneously resulted in our conferring the "highest awards" possible to the Steinways. We write this after having individually expressed ourselves in mutual conversation, and tender this as a tribute to a firm which has done so much to elevate true musical art in this country, and which has the good fortune to be represented in our section by you, Mr. Grunewald, to whom we beg to tender our assurances of personal esteem and best wishes for future success.

Very respectfully and fraternally,

E. RICHARD.
H. JOUBERT.
G. D'AQUIN.
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NEW YORK, December, 1878.

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SIXTEENTH

Popular Summernight Concert.

GRAND ORCHESTRA OF SIXTY.

GUSTAV HINRICHS, - - Musical Director.

PROGRAMME.

TUESDAY EVENING, AUGUST 30TH, '87, AT 8.

STRAUSS NIGHT.

PART FIRST.

1. MARCH—"Merry War,".....STRAUSS
2. OVERTURE—"Der Bauer als Schelm,".....DVORAK
3. HUNGARIAN DANCES,.....BRAHMS
4. BALLET MUSIC—"Robert le Diable,".....MEYERBEER

PART SECOND.

5. OVERTURE—*Die Fledermaus*,
6. WALTZ—"Wellen und Wogen,"
7. *a*, MAZOURKA—"Chatterbox," ..... STRAUSS
   b, POLKA—"Dotlet on the I,"
8. SELECTION—"Prince Methusalem,"

PART THIRD.

9. OVERTURE—"*La Dame Blanche*,.....BOIELDIEU
10. GAVOTTE—"Queen's Lace Handkerchief,".....STRAUSS
11. HARP SOUNDS,.....JUNGMAN
12. GALOP—"Freikugeln,".....STRAUSS

2nd WAGNER NIGHT, Thursday, September 1st.

REGIMENTAL NIGHT, Saturday Evening, September 3rd.

3rd Monster Sacred Concert, Sunday Evening, September 4th.

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The management, in compliance with a number of solicitations from patrons, has arranged to give a series of **Request Programmes** on every *Friday Night*. Parties desiring any particular composition performed, will please send the name, etc., to Mr. GUSTAV HINRICHS, Musical Director, Madison Square Garden.

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"THE GARDEN was gorgeous with colored lights, which spanned the structure in huge arches. Elsewhere electric lights cast their white glow over the scene. From ventilators at the sides, air that had been passed over ice was forced into the building by wheels driven by electricity. These ventilators were labelled severally: "Long Branch Breeze," "Atlantic City Breeze," "Saratoga Breeze," and "Newport Breeze."—*N. Y. Sun*.

"THAT NEW YORK wants a first-class Summer Concert Garden respectably conducted, was amply proved by the throng which gathered at the Madison Square Garden last night to attend the opening of a series of concerts. The place has been once more made worthy of the name of a Garden. Four ventilators through which the air is driven in veritable breezes, after having been cooled by passing over ice, keep the temperature delightfully low."—*Commercial Adv.*

"THE NEW series of Summernight Concerts in the Madison Square Garden was successfully opened last night. The orchestra under the direction of Gustave Hinrichs performed a very creditable programme."—*Evening Post.*

"IN A few words, this Garden is just the place for families and loungers to drop into and enjoy an hour evening's pleasure. Four immense swing fans send breezes through the Garden in a manner to remind of Manhattan Beach, and the faded and heated citizen lays back and enjoys that at his very door, which requires an hour's sail to attain."—*Daily News.*

"UNDER THE direction of Gustav Hinrichs, a large orchestra on Monday night gave the first of a series of Summernight Concerts at the Madison Square Garden. The success of this concert from all points of view, is a matter of congratulation to the gentlemen who have charge of this necessary style of amusement."—*Musical Courier.*

"THERE is a fine floor for walking, nnmberless little tables where the inner man can be refreshed with cooling beverages, and there are boxes and seats where you may not smoke, and where you are only allowed to drink in the strains of Gustav Hinrichs' orchestra of sixty pieces."—*Home Journal.*

"THE FIRST of the Summernight Concerts at Madison Square Garden last evening, attracted a large audience. The great hall presented an attractive appearance with its embellishments of flowers and evergreens, with many colored lights. The new ventilator apparatus worked vigorously and showed that cooling breezes may always be found at the Garden."—*Mail and Express.*

"THE SERIES of Summernight Concerts at Madison Square Garden was prosperously inaugurated last night."—*Evening Sun.*

"MR. JOHN LAVINE, well-known in connection with musical enterprises in this City, believes that a series of good concerts at popular prices will be worth hearing, and about four thousand people apparently agreed with him last night. New York needed just such a resort."—*N. Y. Star.*

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Sounds of such beauty as those coming from my Steinway Grand, flatter and coax the most agreeable tone-pictures from my harmonic melodic senses.

In a word, "*I find your Grand piano of wondrous beauty. It is a noble work of art.*

FRANZ LISZT.

The magnificent Steinway Grand piano now stands in my music room, and presents a *harmonic totality of admirable qualities*, a detailed enumeration of which is the more superfluous, as the instrument fully justifies its world-wide reputation.

ANTON RUBINSTEIN.

Your unrivalled piano-fortes have done full justice to their world-wide reputation, both for excellence and capacity of enduring the severest trials. For, during all my long and difficult journeys all over America in a very inclement season, I need and have been enabled to use your pianos exclusively in my two hundred and fifteen concerts, and also in private, with the most eminent satisfaction and effect.

THEODORE THOMAS.

I consider the Steinway piano the best piano at present made, and that is the reason why I use it in private and also in all my public concerts. As long as the pianos of Messrs. Steinway and Sons retain that high degree of excellence of manufacture, and those admirable qualities which have always distinguished them, I shall continue to use them in preference to all other pianos.

FELICIEN DAVID.

In my idea, they are superior to all I have heard or tried to the present day, and in giving you this certificate I not only fulfil a duty of conscience, but at the same time render justice to the man and manufacturer who has realized in his productions the greatest progress in the art of piano-making.

ADOLPHE HENSELT.

It is with the greatest pleasure that I have just played upon your pianos, and cannot refrain from expressing to you in writing my admiration, and how much I was satisfied with them.

MARMONTEL.

The International and French Jury, in placing them *first on the list*, brilliantly confirm the lively and deep impression which these excellent pianos have produced on me.

ANNETTE ESSIPOFF.

No other European or American pianos known to me possess such extraordinary durability under the severest usage, nor combine all excellences to such a high degree as yours, and in them I have found my ideal instrument.

ETELKA GERSTER.

I regard the Steinway as the beau ideal of all pianos, and with their essentially noble and poetic tone quality these instruments are wonderfully sympathetic to me. I admire the easy, elastic and agreeable touch, the evenness, richness and surprising duration of tone, blending so effectively with and supporting the human voice, and all these qualities render, in my opinion, the Steinway piano the most desirable instrument of all—certainly the best to accompany the voice.

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PROGRAMME.

NEW YORK, THURSDAY, JUNE 3, 1880.

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NINTH CONCERT.

ORCHESTRA OF

Fifty Selected Musicians

UNDER THE CONDUCTORSHIP OF

RUDOLPH ARONSON

PROGRAMME.

PART I.

1. MARSCH—"Der Wenzel" (new) ..... SUPPE
2. OUVERTURE—"William Tell" ..... ROSSINI
3. VALSE—"La Vague" ..... METRA
4. POTPOURRI—"Le Petit Duc" ..... LECOCQ
5. POLKA SCHNELL. "Aus der Jagd" ..... STRAUSS

PART II.

6. GRAND SELECTION—"Carmen" ..... BIZET
7. WALTZ—"Sweet Sixteen" (new) ..... ARONSON
8. REVERIE ..... VIEUXTEMPS
9. OFFENBACHIANA ..... CONRADI
10. GALOP—"Tout a la Joie" ..... FAHRBACH

PART III.

11. MARCH—"Inauguration" (new) ..... ARONSON
12. VALSE—"Violettes" ..... WALDTEUFEL
13. GAVOTTE—"Mignon" ..... THOMAS
14. POLKA—"Tik Tak" ..... STRAUSS
15. QUADRILLE—"Madame Angot" ..... LECOCQ

For To-morrow Night's Programme see Next Page.

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NOTICES.

Extract from New York Herald, May 22nd 1880.

THE NEW METROPOLITAN CONCERT HALL.

On the corners of Broadway, Forty-first street and Seventh avenue there is now in process of completion an edifice that bids fair to become an important factor in the world of amusement. Exteriorally it is stately and an ornament to the locality. Interiorally it is unique, spacious, beautiful—artistic and embellished with rich carvings, illuminated by colored glass and apparently in every way adapted to the purpose for which the building has been constructed—that of a music hall, restaurant and café combined, where, after the manner of similar places in Europe, the public may assemble and enjoy the entertain afforded by music and association.

The undertaking has been contemplated by Mr. Rudolph Aronson for a number of years, but it was not until last year that the full project was so far perfected that the ground could be broken and the work begun.

It will be opened to the public on the 29th inst., although an informal reception will be given by the Board of Trustees at an earlier day, probably on the 27th. The president of the latter is James P. Kerry. Among the stockholders are some of the wealthiest citizens of New York.

A reporter of the *Herald*, in an interview with Mr. Aronson yesterday, elicited the following facts:

"I have been busy for three or four years," he said, "on this enterprise, feeling assured after what I had seen in Europe, that it would prove not only an excellent speculation in a pecuniary point of view, but be a welcome addition to the list of already existing places of entertainment in New York. On returning from my last visit abroad I conferred with a number of wealthy gentlemen and proposed a scheme. At first they doubted the possibility of raising a sufficient sum of money; but you see that this barrier has been crossed, and we have now nothing to do but go ahead and give the public good entertainment. All of the largest cites of Europe have institutions of this character—Berlin, Munich, Paris and Vienna. Our building, however, is in every respect sufficiently superior to any other with which I am familiar. While I was in Vienna, Strauss, the Valse King, took much interest in my undertaking, and gave me many instructions as regards the proper interpretation of the lighter style of music, of which he is the confessed exemplar, especially in the matter of tempo, which is very essential to a good performance. Several rehearsals were held by him for my special benefit, and I received a letter from him not long ago which shows he continued interest in the work. Another thing I should mention here is, that during my trip in 1878, I visited a number of prominent composers and made arrangements with them to obtain the scores immediately after the first rendition at any new music, so that it might be presented here before it was made public by printing. Depend upon it, that I shall have concerts that will adhere in style to those of Strauss in Vienna, Arban in Paris, and Gung'l in Berlin.

"What will be the character of your orchestra?"

"It will consist of about forty-eight pieces and some of the best musical talent in New York. Among the artists will be a number of admirable soloists. The orchestra will be located in the centre of the auditorium and arranged precisely like that in Vienna, so that promenaders will enjoy the full benefit of the melodies. The hall itself is like a sounding board, so perfect are its acoustics qualities."

"And what do you propose to produce in the way of music?"

"All musical novelties that are worth listening to. As I said before, I shall give the earliest foreign compositions, and whenever anything good is offered that illustrates American talent I shall with equal pleasure produce that. For the inauguration I have composed the 'Inauguration March', and 'Sweet Sixteen Waltz,' besides making a number of arrangements and adaptations that will be presented in due time."

"What are the prices of admission to be?"

"The entrance fee will be twenty-five cents, with all the seats free, except the private boxes, which will range in price from $2 to $5. The hall will hold six or seven thousand people, and the promenade on the roof probably twelve hundred more. The restaurant is on the Seventh avenue side, where we propose to introduce quite a novelty in the country—a wit, a small orchestra, which will play between five and eight in the afternoon, while the visitors are eating. We shall also have billiard and reading rooms, but no 'stand up bar,' or bowling alleys. In short, we propose to make an American institution on a European model that will in every way commend itself to a refined public."

Mr. James N. Blamphin, harp soloist in Mr. Aronson's orchestra, gives instruction on the harp, at his residence, No. 32 West 40th street.

—Garrick and Foote, one night, were leaving the Bedford together, when the latter, in paying his bill, dropped a guinea, and not finding it, said, "Where on earth can it be gone to?" "Gone to the devil I think," replied Garrick, who assisted in the search. "Well said, David," was Foote's reply, "let you alone for making a guinea go further than anybody else."

—Theodore Hook had a curious recipe for avoiding exposure to the night air. "I was very ill," he said, "some months ago, and my doctor gave me particular orders not to expose myself to it. So I come up (from Fulham) every day to Crockford's, or some such place to dinner, and then I am all right—no account to go home again till about four or five o'clock in the morning."

—A man recently ascended the Column Vendome, in Paris, for the purpose of committing suicide. As he was about taking the fatal step, a gentleman touched him on the shoulder and said: "My friend, be careful what you do. There is a fine of ten thousand francs for leaping from top of this monument." The man *walked* down the spiral staircase, not having had the means to indulge in such a luxury.

—Mme. la Comtesse de D., "reared in the lap of Mme. Campan," and consequently qualified to give instructions in etiquette, says: "A lady entering an omnibus or street car should bow slightly to the other passengers." It is in order to produce this salutation that the conductor raps his passengers on the back and the driver starts his horse a minute too soon, for the American public has never understood the high motives by which they were actuated.

THERE is a good story told of Douglas Jerrold, who was consulted by Mr. Bentley, the publisher, as to the title of a periodical which he contemplated and which was afterwards well known. "I think of calling it "The Wits' Miscellany," said the publisher. Jerrold demurred on the score of modesty, to which Mr. Bentley responded, "Well, suppose we call it 'Bentley's Miscellany?'" "There," retorted Jerrold, "you needn't go to the other extreme."

BESSIE'S swinging in the sunlight,
Singing merrily the while,
And the gleam of her striped stockings
Can be seen about a mile.

The dull-eyed donkey droops his head,
Wrapped in himself,
With patient perspicuity,
And meekly follows where he's led—
The cunning elf;
But, when his heels begin to shed,
His latent assibility
Asserts itself.

ODDS AND ENDS.

THE butcher who trusts loses flesh.

COURTSHIP is a novel; marriage a history.

THIS is going to be a bad year to find men who want to be Vice-Presidents.

A CITY woman will pick up a clothes-prop fourteen feet long to drive a two-ounce chicken out of the yard.

WHEN lovely woman hears strange news.
What form of speech so efficacious,
To gain expression to her views,
As this plain English—"Goodness gracious!"
Chicago Journal.

THERE was a young lady called Maude,
Who had recently come from abroad;
Her blouse and her curls,
Which astonished the girls,
Were loth an ingenious fraud.

THE Philadelphia *Chronicle* notices that red parasols have made their appearance upon the streets. Besides being very attractive, they cast such a beautiful glow upon the noses of the females beneath them that old topers turn green with envy.

IS there anything neater in the way of retort than that given by Samuel Rogers, the poet, to Lady Donegal? Once at a dinner she called across the table to Rogers; "Now, I am sure you are talking against me." "Lady Donegal," was his quick and quiet reply, "I pass my life in defending you."

A PAIR of lovers idly strolled
Adown an avenue;
Said he, "Now tell me what it is
That you would like to do?"
She tossed a chip into the brook
Beneath the rocking shade,
And said, "I'd like to buy my shoes
An' git in ther an' wade."

AN exchange says there was recently killed in the Kentucky River a catfish weighing 178½ pounds. This is, of course, a lie. If it had been dead that a trout weighing that amount had been caught, we should have believed it. We have caught them ourselves nearly as heavy as that, but our luck never amounted to much.—*Boston Transcript.*

THEY MET AND PARTED.—"Now then," says tramp No. 1 to No. 2 as they turned into Mountain street from Woodward avenue the other day, "here is the game; you walk down the street and ring the bell of some house. When the lady answers you tell her that you haven't had anything to eat for three days. If she says she don't care to let her that you are desperate and ready to commit any crime. If she starts to slam the door on you hold it open with your foot and roll your eyes and look savage. I'll arrive just about then, and I'll take you by the neck, slam you around, and pitch you out of the yard. I'm the lady's protector and the hero of the block, you see. I'll be very modest and claw off, but I'll tell her I'm a stranger and need a quarter to buy food. She'll hand it over, and I'll join you around the corner and divide. See?" "Magnificent!" replied No. 2. "You ought to be in the United States Senate! Well, here I go." He passed down the street and selected a house, and the programme was carefully followed out until he reached the point where he said he was desperate. At that instant the ball door was pulled wide open, and a six-foot husband shot out with his right hand and knocked No. 2 clear off the lower step. No. 1 was just rushing in, and six footer thought he might as well kill two birds with one stone, so he gave him one on the jaw, and when tired of walking around on their prostrate bodies he flung them over the fence. The tramps limped down to the corner, looked at each other in deep disgust, and then separated forever.—*Detroit Free Press.*

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Friday Evening, June 4th, 1880,

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ORCHESTRA OF

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UNDER THE CONDUCTORSHIP OF

RUDOLPH ARONSON.

PROGRAMME.

PART I.

1. MARCH—"Eclectic" (new).....ARONSON
2. OUVERTURE—"Fatinitza".....SUPPE
3. VALSE—"Bon Soir".....LAMOTHE
4. REVERIE.....VIEUXTEMPS
5. SELECTION—"La Petite Mademoiselle".....LECOCQ
(Arranged for orchestra by Rudolph Aronson.)

PART II.

6. OUVERTURE—"Si j'étais roi".....ADAM
7. SHADOW DANCE "Dinorah".....MEYERBEER
8. WALTZ "Sweet Sixteen".....ARONSON
9. AVE MARIA.....SCHUBERT
10. POLKA SCHNELL—"Ueber Feld und Wiese".....STRAUSS

PART III.

11. QUADRILLE—"Boccacio".....SUPPE
12. MINUET.....BOCCHERINI
13. WALZER—"Traumyeisbde".....STRAUSS
14. POTPOURRI—"La Camargo" (new).....LECOCQ
15. GALOP—"Bouffon".....STRAUSS

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—To hang a critic is a pious act. It is only swinging a censor.

—When a Boston girl goes to the fish market to buy perch she asks for scandbeptergyan.

—The Detroit *Free Press* says that the rage for embroidered stockings has reached the squaws.

—A Henghishman upon hearing the cackling in a poultry yard exclaimed: "Oh! this is really hen-chanting!"

—London *Punch* has joined the Liberals, but *Punch* will just suit Gladstone. The Premier has not the faintest sympathy with a joke, and he will find few jokes in *Punch*.

—"Very intellectual boy that of yours, Mr. Goggles; I should like to examne his head." Proud father—"Johnny, what bumps have you got?" "I've got the bumps of eating, father, and the bump that Billy Hopkins gave me on the nose; but I'm layin' for him."

—"What, twenty-five cents a pound for sausages! Why, I can get 'em down at Schmidt's for twenty cents." "Vell, den, vy didn't yer?" "Cause Schmidt is out of 'em." "Vell, den, av I was owit of 'em I sell 'em for twenty cents, too."—*Buffalo Express*.

—"Sir," said an astonished landlady to a traveler who had sent his cup forward for the seventh time, "you must be very fond of coffee." "Yes, madam, I am," he replied, "or I should never have drunk so much water to get a little of it."

—Mowing-day incident

"Break, break, oh sea!"

"Shake, shake!" says she,

"Shake what?" says he.

"That carpet, says she.

"I tumble, I tumble," says he.

And gathering himself up, he quietly went out to the back yard, took up his fishpole, and went fishing.—*Yonkers Statesman*.

—While an Indian girl sat waxing at the window for her lover to call and take her to an ice-cream parlor, a bolt of lightning killed her instantly. The moral of this sad event is so obvious every girl will at once see that it is better to buy her own ice cream during leap year at least.—*Boston Globe*.

—A woman is the only human being who tries to catch two trains at once. When she is in a hurry to get to the railroad station you often see her wildly reaching for the end of her dress, which is meanwhile tripping her up and sweeping along in its tumultuous course all the loose dirt on the sidewalk.

—Prices move all articles. In winter, when there is no sale for ice, a man can slip and sprain his ankle on it at every corner; but when summer comes it goes up so high that two small lumps in a glass cost twenty cents, though, to be sure, the barkeeper throws in a liquid chromo.—*Anderson Bazaar*.

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Sixth Evening Concert, Saturday, March 21st, 1891.

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A Californian, being asked whether they ever had quail on toast in his town replied: "Why, certainly. I can't throw a piece of toast out of the window without having a quail come and sit upon it."

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The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor," and "The Taming of the Shrew," thus affording a repertoire so varied and attractive that it will appeal to all music-lovers alike. Three new Ballets will probably be presented during the season: "Dresden China," "Le Reve," and "Nella."

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Music Librarian — Mr. Frank Russell
Prompter — Mr. Charles Schroeder
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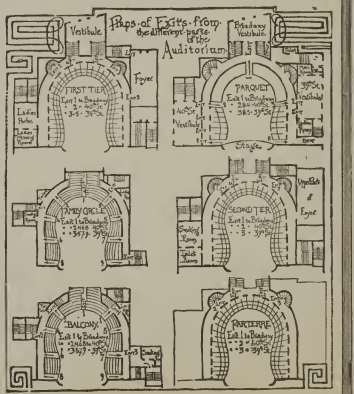
THE REPERTOIRE

will be selected from the following operas:

Asrael	Franchetti
Vassal of Szigeth	Smareglia
Le Roi D'ys	Lalo
Diana of Solange	Ernest II
The Taming of the Shrew	Goetz
La Gioconda	Ponchielli
Templar and Jewess	Marschner
Hamlet	Thomas
Merry Wives of Windsor	Nicolai
Aida	Verdi
Fidelio	Beethoven
Faust	Gounod
Barber of Bagdad	Cornelius
Trumpeter of Sackingen	Nessler
Carmen	Bizet
L'Arlesiane	G. Meyerbeer
Les Huguenots	
Flying Dutchman	
Tannhauser	
Lohengrin	
Die Meistersinger	Richard Wagner
Tristan und Isolde	
Rheingold	
Die Walkure	
Siegfried	
Die Gotterdammerung	

BALLETS.

Dresden China. Le Reve. Nella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S. C. Harriott. Monday.
9 Mrs. William Astor.
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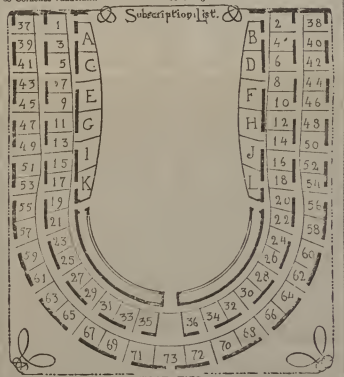
W. Storrs Wells. Wednesday.
J. H. Beekman. Friday.
13 George N. Curtis.
James A. Bostwick.
E. I. Knowlton. Monday:
16 Adrian Iselin.
David Stewart. Wednesday.
Miss McKenzie. Friday.
17 William D. Sloane.
H. McK. Twombley.
19 Henry Knickerbacker. Monday and Mat
J. H. Schiff. Wednesday.
McCoskry Butt. Friday.
21 P. O. French. odd performances
Russell Hoadley. even performances
23 J. Hood Wright.
25 Elbridge T. Gerry.
27 a. C. Moffatt. } Monday.
P. P. Lewis. }
J. E. Alexandre. Wednesday.
Thomas Stokes. Friday.
29 L. J. Leiter. Monday.
J. C. Parish. Wednesday.
C. C. Baldwin. Friday.
31 Geo de Forest. Monday
Thomas Hitchcock Wednesday
} Ernest Rudolph Gunther { } Friday.
} Wilbur Hoodgood {
33 Calvin S. Brice. Friday
35 Cornelius Vanderbilt.

2 Jay Gould.
4 George Peabody Wetmore.
6 Mrs. A. W. Sherman.
Wallace C. Andrews. half season.
8 R. G. Dunn. Monday.
Cyrus W. Field. Wednesday & Mat.
Mme de Barrios. Friday.
10 A. J. Forbes Leith. Wednesday.
George C. Clark. Friday.
Gardner K. Clark, Jr.
12 Miss Callender. Monday & Friday
Mrs. J. Millbank. Wednesday.
14 Henry Clews. Monday.
W. H. Starbuck. Wednesday.
Wm. H. Inman. Friday.
16 Austin Corbin.
18 R. G. Remsen. Monday.
Clarence Andrews. Wednesday
George S. Scott. Friday.
20 Robert Goelet.
22 Geo. Henry Warren.
24 John Hobart Warren.
odd performances
J. Augustus Hamilton. { even
Henry T. Sloane. { performances
26 Lather Kounce.
Mrs. Parau Stevens.
even performances
Augustus Kountze Alternate Mondays
28 W. Seward Webb.
30 Wm K. Vanderbilt.
32 Wm. Rockefeller.
34 Heber R. Bishop.
36 George S. Bowdoin.



FIRST TIER.

47 Bradley Martin.
39 The Director.
41 George F. Baker.
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47 Dr. Jackson. Monday.
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51 R. T. Wilson.
53 Robert L. Cutting.
55 James A. Roosevelt.
57 James Stillman.
59 D. O. Mills.
61 W. L. Breese.
63 G. G. Haven. odd performances
O. B. Jennings. even performances
John E. Parsons.
65 Samuel D. Babcock.
67 Edward Cooper.
69 W. H. Tillinghast. odd performances
Wm. M. Kingsland. even performances
71 George Bliss. odd performances
Hon. Levi P. Morton even performances
John Watts Kearny
78 F. C. Lawrence.

62 Miss Catherine Drexel.
44 George Kemp.
46 James Harriman.
4 Henry Marquand
Mrs. J. D Ogden Friday
George Gordon King. Monday
50
52 Walston H. Brown. odd performances
Adrian Iselin. even performances
54 Robert M. Thompson.
W. A. Clark.
56 J. Pierpont Morgan.
58 Charles Lanier.
60 James Gordon Bennett.
62 C. P. Huntington.
64 W. E. Connor.
G. P. Morosini. Wednesday.
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68 Wm. Rhinelander.
70 James C. Parrish.
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Among the distinguished Parisians who attended the funeral of the composer Delibes were Dumas, Sardou, Halevy, Hervé, Jules Claretie, Leon Say, Reyer, Coquelin and many others.

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PROGRAMME

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SATURDAY, MARCH 14th, 1891.

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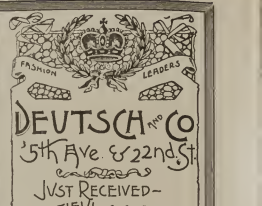

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LOHENGRIN.

ACT I.—The rising curtain reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage has been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first call for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* a promise never to ask him who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

ACT II.—*Telramund* and his wife *Ortrud* are before the palace. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can induce *Elsa* to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa*, is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

ACT III.—Scene at the opening of Act III., represents the bridal chamber. The evil insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstanding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Hardly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King* and *Lohengrin* announces that he is obliged to depart, and that he is one of the knights of the Holy Grail whose mission is to assist innocent mortals in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the knight departs.

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Herr THEODOR REICHMANN, Baritone,
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TUESDAY EVENING, MAY 5th, 1891.

OVERTURE, "LEONORE" No. 111 ..... BEETHOVEN

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WEDNESDAY EVENING, MAY 6th, 1891.

"ELIJAH," Oratorio for Soli, Chorus and Orchestra ..... MENDELSSOHN
Soloists, { Frau ANTONIA MIELKE, Frau MARIE RITTER GOETZE, Herr ANDREAS DIPPEL, Herr EMIL FISCHER.

THURSDAY AFTERNOON, MAY 7th, 1891.

OVERTURE to "FIGARO" ..... MOZART
GRAND FINALE, Act II, "FIGARO" ..... MOZART
Frau MIELKE, Frau GOETZE, Herr DIPPEL, Herr REICHMANN, Herr FISCHER.
SUITE No. 111, for Orchestra ..... TSCHAIKOWSKY
Conducted by the Composer.
ARIA FROM "LE ROI DE LAHORE," ..... MASSENET
Herr THEODOR REICHMANN.
PRELUDE AND FINALE FROM "TRISTAN AND ISOLDE," ..... WAGNER

FRIDAY EVENING, MAY 8th, 1891.

THE SEVEN WORDS OF OUR SAVIOUR ..... HEINRICH SCHUETZ
(Seventeenth century.) (First time in America.)
For Soli, Chorus, String Orchestra and Organ.
Soloists, { Frau ANTONIA MIELKE, Frau MARIE RITTER-GOETZE, Herr ANDREAS DIPPEL, Herr THEODOR REICHMANN, Mr. ERICSON BUSHNELL.

TWO A CAPELLA CHORUSES: { a. PATER NOSTER (New. First time in America.) TSCHAIKOWSKY; b. LEGEND.
Conducted by the Composer.

SULAMITH ..... LEOPOLD DAMROSCH
For Soli, Chorus and Orchestra.
Soloists, Frau ANTONIA MIELKE, Herr ANDREAS DIPPEL.

SATURDAY AFTERNOON, MAY 9th, 1891.

FIFTH SYMPHONY, C MINOR ..... BEETHOVEN

DUET ..... TSCHAIKOWSKY
Miss CLEMENTINE DE VERE, Frau MARIE RITTER GOETZE.

CONCERTO for Piano with Orchestra ..... TSCHAIKOWSKY
Piano, Miss ADELE AUS DER OHE.
Conducted by the Composer.

PRELUDE, FLOWER MAIDEN SCENE, Act II, { FROM PARSIFAL ..... WAGNER
For Six Solo Voices and Female Chorus.

SATURDAY EVENING, MAY 9th, 1891.

"ISRAEL IN EGYPT" Oratorio ..... HANDEL.
For Soli, Double Chorus and Orchestra.
Soloists:
Miss CLEMENTINE DE VERE, Frau MARIE RITTER GOETZE,
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For scale of prices and other details see page 5.

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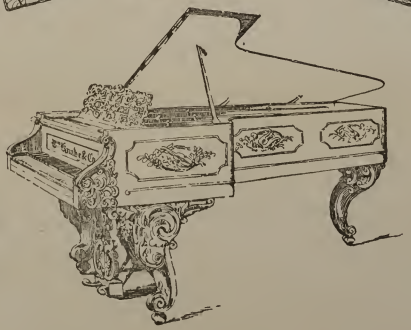

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PROGRAMME

PART I.

OVERTURE to "Coriolanus," *Beethoven*

ARIA - - - - - -

Frau ANTONIA MIELKE,

SERENADE, (D minor) - *Volkmann*

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SONG, Dreams - - - *Wagner*

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The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor," and "The Taming of the Shrew," thus affording a repertoire so varied and attractive that it will appeal to all music-lovers alike. Three new Ballets will probably be presented during the season: "Dresden China," "Le Reve," and "Nella."

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Vassal of Sidgeth	Smareglia
Le Roi D'ys	Lalo
Diana of Solange	Goetz
The Taming of the Shrew	Ponchielli
La Gioconda	Marschner
Templar and Jewess	Thomas
Hamlet	Nicolai
Merry Wives of Windsor	Verdi
Aida	Beethoven
Fidelio	Gounod
Faust	Cornelius
Barber of Bagdad	Reisiger
Trumpeter of Sackingen	Bizet
Carmen	Meyerbeer
L'Africaine	
Les Huguenots	
Flying Dutchman	Richard Wagner
Tannhauser	
Lohengrin	
Die Meistersinger	
Tristan und Isolde	
Rheingold	
Die Walkure	
Siegfried	
Die Gotterdammerung	

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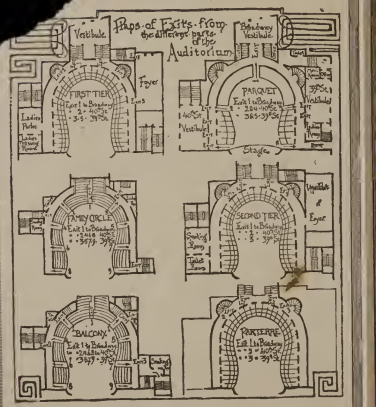

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E. T. Knowlton. Monday.
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David Stewart. Wednesday.
Miss McKeon. Friday.
17 William D. Sloane.
H. McK. Twombley.
19 Henry Knickerbacker. Monday and Mat.
J. H. Schiff Wednesday.
McCoskry Butt. Friday.
21 F. O. French. odd performances
Russell Headley. even performances
23 J. Hood Wright.
25 Elbridge T. Gerry.
27 E. C. Moffatt. } Monday.
P. F. Lewis. }
J. S. Alexandre. Wednesday.
Thomas Stokes. Friday.
29 L. J. Leiter. Monday.
T. Farish. Wednesday.
C. C. Baldwin. Friday.
31 Geo. de Forest. Monday
Thomas Hitchcock Wednesday
} Ernest Rudolph Gunther } Friday.
} Wilbur Bloodgood }
83 Calvin S. Brice. Friday
35 Cornelius Vanderbilt.

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Cyrus W. Field. Wednesday & Mat.
Mme. de Barrios. Friday.
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George C. Clark. Friday.
Gardner S. Clark, Jr. Friday.

12 Miss Callender. Monday & Friday
Mrs. J. Millbank. Wednesday.
14 Henry Clews. Monday.
W. H. Starbuck. Wednesday.
Wm. H. Inman. Friday.
16 Austin Corbin.
18 R. G. Remsen. Monday.
Clarence Andrews. Wednesday
George S. Scott. Friday.
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22 Geo. Henry Warren.

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Mrs. Paran Stevens.

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Alternate Mondays

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30 Wm. K. Vanderbilt.
32 Wm. Rockefeller.
34 Heber R. Bishop.
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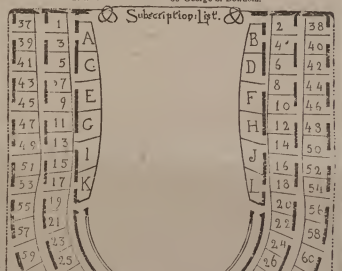

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50
52 Walston H. Brown. odd performances
Adrian Iselin. even performances
54 Robert M. Thompson.
W. A. Clark.
56 J. Pierpont Morgan.

58 Charles Lanier.
60 James Gordon Bennett.
62 C. P. Huntington.
64 W. E. Connor.
G. P. Morosini. Wednesday.
66 Adrian Iselin, Jr.

68 Wm. Rhinelander.
70 James C. Parrish.
72 Frederic Goodridge.

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Among the distinguished Parisians who attended the funeral of the composer Delibes were Dumas, Sardou, Halévy, Hervé, Jules Claretie, Leon Say, Reyer, Coquelin and many others.

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Forty-seventh Night of the Subscription.

FRIDAY, MARCH 13th, 1891.

RICHARD WAGNER'S MUSIC-DRAMA

DIE GÖTTERDÄMMERUNG

SIEGFRIED,	HEINRICH GUDEHUS
GUNTHER,	JUAN LURIA
HAGEN,	EMIL FISCHER
BRUNNHILDE,	ANTONIA MIELKE
GUTRUNE,	MARIE JAHN
WOGLINDE,	SELMA KOERT
WELLGUNDE,	JENNIE BROCH
FLOSSHILDE,	CHARLOTTE HUHN

Vassals and Women of Gunther's Court.

ACT.—On the Rock of the Valkyries.
Gibichung Hall on the Rhine.
On the Rock of the Valkyries.
ACT II.—Border on the Rhine before Gibichung Hall.
ACT III.—Woody Country on the Rhine.
Gibichung Hall.
Burning of Walhall.

MUSICAL DIRECTOR, - - - HERR ANTON SEIDL

STAGE MANAGER, Mr. THEODORE HABELMANN
CHORUS MASTER, - - Mr. FRANK DAMROSCH
BALLET MASTER, - - Mr. AUGUSTO FRANCIOLI

See NOTICE regarding Last Weeks of Opera on Page 5.

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Wagner's Opera,	Wagner's Opera,
LOHENGRIN.	The Flying Dutchman.

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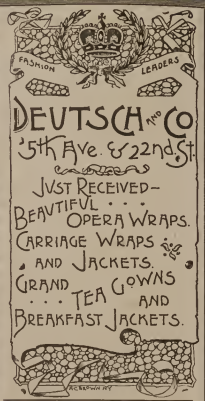
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The London *St. James Gazette* remarks: "When (long hence) the run of 'Ivanhoe' comes to an end, Mr. D'Oyly Carte could scarcely do better than produce a work which has only to be named to be at once recognized as the finest opera in the English language. No reference is intended either to the 'Bohemian Girl' or 'Maritana;' but simply to the 'Oberon' of Weber, which no opera-goer of the present day can have heard in its original shape. It is played occasionally in Germany—where we have seen it announced at the Berlin Opera House as 'translated from the *French* of Planché;' and a French version of it (by a Frenchman) has been played at the Theatre Lyrique of Paris. Mr. Mapleson, too, brought out some years ago an Italian version of 'Oberon,' with added recitatives by Sir Julius Benedict, Weber's favorite pupil. But never does it seem to have occurred to any of our managers to revive the work in its original language and its original form."

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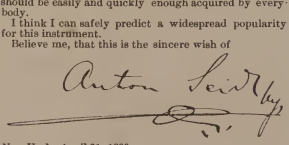

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DIE GOTTERDAMMERUNG.

PRELUDE.—Same scene as at end of "Siegfried." Having won and wedded Brünnhilde, Siegfried gives her, as a pledge, the ring which he had found in the Dragon's den, and departs in quest of nightly adventure.

ACT I.—King Gunther's castle at the Rhine. Hagen (son of Gunther's mother and of the Nibelung, Alberich, who wishes to recover the ring through Hagen), advises Gunther to marry Brünnhilde. But he knows that none but Siegfried can approach the rock of the Valkyries, where she lives. Siegfried's opportune arrival enables him to carry out a cunning plot. He brews a magic draught and Gutrune, the King's sister, hands it to Siegfried. It has the effect of making him fall in love with Gutrune and forget all about Brünnhilde. Gunther promises him his sister's hand if he will woo Brünnhilde for him. Siegfried accepts and departs with Gunther. Scene changes back to Brunnhilde. She is visited by her sister, Waltraute, who urges her to restore her to the Rhine maidens. But Brunnhilde refuses to part ring with this pledge of faith. Meanwhile Siegfried has followe Hagen's advice and put on the Tarnhelmet, which enables him to assume the form of Gunther. He arrives, seizes Brunnhilde, forcibly takes the ring from her, and next morning takes her down to the Rhine, where Gunther is waiting for her.

ACT II—Alberich meets Hagen, and once more urges him to secure the ring. Siegfried, thanks to the magic Tarnhelmet, arrives before Gunther and Brunnhilde. Hagen calls out his men to celebrate the King's Wedding. Brunnhilde is puzzled and indignant when she sees Siegfried as Gutrune's lover, and her anger reaches a climax when she sees her ring on his hand. She accuses him of treachery, and declares to the King that he won and enjoyed her love. Siegfrieds swears, on the point of Hagen's spear, that his sword rested bet ween him and Brunnhilde that night; but she pushes him away and swears that she was his bride. Great consternatin. Siegfried sneers at Borunnhilde as being a shrew and puts his arms around Gutrune and joins the wedding guests. Gunther, who feels disgraced, remains with Brunnhilde and Hagen. At the latter's suggestion, they conclude that Siegfried must die, and Brunnhilde confides to him that she has made him invulnerable, except on the back, because Siegfried would never turn his back to an enemy.

ACT III.—The three Rhine maidens lament the loss of their gold and implore the sun to send that way the hero who wears their ring. The prayer is heard. Siegfried pursuing a bear, gets seperated from his companions and accidentally comes across the Rhine maidens. They beg him for the ring, but he refuses, whereupon they prophecy his death that very day. Hagen, Gunther and the other hunters arrive and recognize Siegfried. Siegfried relates the story about Mime, the forrest bird, and the dragon—a charming musical and poetic synopsis of the whole "Siegfried" drama. When he gets to the place where he followed the bird to where Brunhilde lay asleep, Hagen gives him a drink mixed the juice of an herb. This restores his remembrance of his wooing of Brunnhilde, and he relates it, to Gunther's horror. Two ravens fly across the stage. As Siegfried turns to look after them, Hagen steps him in the back. The body is placed on his shield and carried up the hill, in the moonlight, to the sound of the majestic funeral march.

Scene changes back to royal palace. Siegfried's body is brought in and Gutrune throws herself on it. Hagen confesses he killed him, and claims the ring on his finger; but the corpse raises its hand in awful warning. At the moment Brunnhilde arrives. She orders a funeral byre to be built, and after a final lament throws a brand into it. Then she mounts her horse and dashes into the flames. Soon the fire collapses, and the Rhine rises and covers the fire-place, bearing on its waves the Rhine daughters, one of whom triumphily secures the ring. Hagen jumps in, and is dragged beneath the water. A red light is seen in the sky. Walhalla is in flames; the end of the gods has come.

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Mrs. Th. J. TOEDT, Soprano,
Miss ANNA LUELLA KELLY, Soprano,
Mrs. KOERT KRONOLD, Soprano,
Frau MARIE RITTER-GOETZE, Contralto,
Mrs. CARL ALVES, Contralto,
Mrs. CLAPPER MORRIS, Contralto,
Signor ITALO CAMPANINI, Tenor,
Herr ANDREAS DIPPEL, Tenor,
Herr THEODOR REICHMANN, Baritone,
Herr EMIL FISCHER, Bass,
Herr CONRAD BEHRENS, Bass.
Mr. ERICSON BUSHNELL, Bass,
Frl. ADELE AUS DER OHE, Pianist.

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TUESDAY EVENING, MAY 5th, 1891.

OVERTURE, "LEONORE" No. III. ..... BEETHOVEN
ORATION AND DEDICATION EXERCISES.
FESTIVAL MARCH ..... TSCHAIKOWSKY
Conducted by the Composer.
TE DEUM ..... BERLIOZ
(First time in New York.) For Tenor Solo, Triple Chorus and Orchestra.
Soloist—SIGNOR ITALO CAMPANINI.

WEDNESDAY EVENING, MAY 6th, 1891.

"ELIJAH," Oratorio for Soli, Chorus and Orchestra ..... MENDELSSOHN
Soloists, { Frau ANTONIA MIELKE, Frau MARIE RITTER GOETZE, Herr ANDREAS DIPPEL, Herr EMIL FISCHER.

THURSDAY AFTERNOON, MAY 7th, 1891.

OVERTURE to "FIGARO" ..... MOZART
GRAND FINALE, Act II, "FIGARO" ..... MOZART
Frau MIELKE, Frau GOETZE, Herr DIPPEL, Herr REICHMANN, Herr FISCHER.
SUITE No. III, for Orchestra ..... TSCHAIKOWSKY
Conducted by the Composer.
ARIA FROM "LE ROI DE LAHORE" ..... MASSENET
Herr THEODOR REICHMANN.
PRELUDE AND FINALE FROM "TRISTAN AND ISOLDE." ..... WAGNER

FRIDAY EVENING, MAY 8th, 1891.

THE SEVEN WORDS OF OUR SAVIOUR ..... HEINRICH SCHUETZ
(Seventeenth century.) (First time in America.)
For Soli, Chorus, String Orchestra and Organ.
Soloists { Frau ANTONIA MIELKE, Frau MARIE RITTER-GOETZE, Herr ANDREAS DIPPEL, Herr THEODOR REICHMANN, Mr. ERICSON BUSHNELL.
TWO A CAPELLA CHORUSES: { a. PATER NOSTER, b. LEGEND. } (New. First time in America.) TSCHAIKOWSKY
Conducted by the Composer.
SULAMITH ..... LEOPOLD DAMROSCH
For Soli, Chorus and Orchestra.
Soloists, Frau ANTONIA MIELKE, Herr ANDREAS DIPPEL.

SATURDAY AFTERNOON, MAY 9th, 1891.

FIFTH SYMPHONY, C MINOR ..... BEETHOVEN
DUET ..... HANDEL
Miss CLEMENTINE DE VERE, Frau MARIE RITTER GOETZE.
CONCERTO for Piano with Orchestra ..... TSCHAIKOWSKY
Piano, Miss ADELE AUS DER OHE.
Conducted by the Composer.
PRELUDE, FLOWER MAIDEN SCENE, Act 1, { FROM PARSIFAL } ..... WAGNER
For Six Solo Voices and Female Chorus.

SATURDAY EVENING, MAY 9th, 1891.

"ISRAEL IN EGYPT" Oratorio ..... HANDEL
For Soli, Double Chorus and Orchestra.
Soloists:
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Herr ANDREAS DIPPEL, Herr EMIL FISCHER, Mr. ERICSON BUSHNELL.

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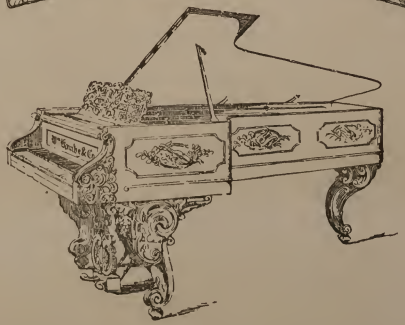

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Boito, the composer of 'Mefistofele, has for a number of years been at work on a new opera, "Nero." But he has repeatedly interrupted his labors in order to write a libretto for Verdi. At a recent banquet given in Milan, in Verdi's honor, he stated, however, that "Nero" would be ready for performance in 1892, as he is now at work on the last act. The opera has no overture, but opens with a chorus-march of great beauty for altos and children's voices, which accompanies the emperor on his way to the temple.

Dr. Hans von Bulow says that no one should call himself a pianist unless he knows at least fifty pieces by heart. Karl Merz heard a pianist play all of Mendelssohn's songs without wor sheet before sitting. When the blind Irish harpist Carolin heard one of Viotte's violin concertos he instantly repeated it on his harp although he had never heard it before. The blind flutist Dulken knew 120 concertos by heart and distinguished each by a certain number.

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The PROGRAMME of the Opera

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Sig. Mascagni is still the man of the day in Italy. He has been commissioned to write a cantata for the opening of the Exhibition at Palermo in 1892. He is now busily engaged in writing his opera founded on the tale of "Les Rantzau" by Erckman-Chatrian, which is also to be produced next autumn. Those who profess to know say that the overture is a very fine piece of music. Another opera of Mascagni's, "Guglielmo Ratcliff" (a work written before the "Cavalleria Rusticana"), is also to be performed next year. This is described as of a wierd and very original character.

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The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor," and "The Taming of the Shrew," thus affording a repertoire so varied and attractive that it will appeal to all music lovers alike. Four new Ballets will probably be presented during the season: "Dresden China," "Le Reve," and "Nella."

SOPRANOS.

Frau Antonia Mielke. Fraulein Jennie Broch.
Frau Pauline Scholler-Haag. Fraulein Marie Jahn
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Conductor . . . Herr Anton Seidl
Associate Conductor . . Mr. Walter Damrosch
Stage Manager . . Mr. Theodore Hatelmann
Organist and Chorus Master, Mr. Frank H. Damrosch
Solo Repetitor and Pianist. . Mr. Maurice Gould
Concert Master . . Mr. Clifford Schmidt
Costumer . . Mr. Henry Danian
Ballet Master . . Mr. Augusto Franchetti
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Wardrobe Mistress . . Miss Ellie Goetz
Music Librarian . . Mr. Frank Russell
Trompeter . . Mr. Charles Schneider
Perruquier . . Mr. Charles Meyer

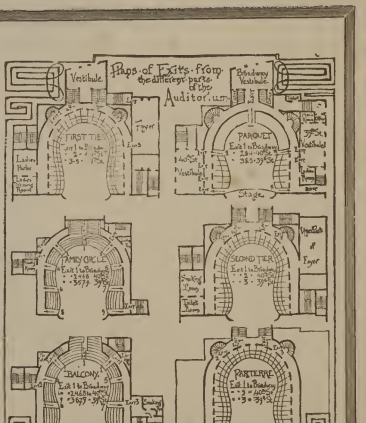
THE REPERTOIRE

will be selected from the following operas:

Asrael	Franchetti
Vassal of Szigeth	Smareglia
Le Roi D'ys	Lalo
Diana of Solange	Ernest II
The Taming of the Shrew	Goetz
La Gioconda	Ponchielli
Templar and Jewess	Marschner
Hamlet	Thomas
Merry Wives of Windsor	Nicolai
Aida	Verdi
Fidelio	Beethoven
Faust	Gounod
Barbere of Bagdad	Cornelius
Trumpeter of Sackingen	Nessler
Carmen	Bizet
L'Africaine	G. Meyerbeer
Les Huguenots	
Flying Dutchman	
Tannhauser	
Lohengrin	
Die Meistersinger	Richard Wagner
Tristan und Isolde	
Rheingold	
Die Walkure	
Siegfried	
Die Gotterdammerung	

BALLETS.

Dresden China. Le Reve. Nella



Ladies' Toilet on First Tier.

Smoking Room on Dress Circle Tier.

FRENCH OPERATIC FINANCES.

The Grand Opera House, in Paris devours annually 3,600,000 francs. The architect, the inspector and the janitors receive together 14,700 francs for their services. The stage occupies twenty people, whose director, M. Gailhard, one of the administrators, receives an annual salary of 30,000 francs. The salaries of all the employees amount to 2,300,000 francs per year. For purchase of properties, repairs of the building, for heat and its illumination (the house contains 25,000 meters of gaspipes), for police and advertising is spent 1,300,000 francs every year. The stars receive together the sum of 831,000 francs per year. The choruses cost 214,830 francs, solo dancers and *corps de ballet*, 101,500 francs, the orchestra, 302,000 francs. The 96 persons employed on making, repairing the costumes draw together 147,500 francs. There are also 61 machinists, with a budget of 238,500 francs. The chief source of income are the 2,700 seats in the opera house, which are let in the first three balconies at an average of 15 francs. Those of the remaining two balconies cost about 6 francs. Most of the boxes are taken on long leases. Besides this the opera has an extra income of about 200,000 francs from the four annual carnival balls that are held there. But on the national holidays the representations must be free, and the prices for matinees are invariably reduced. The expenses surpass the income considerably, but the Grand Opera is liberally subsidized by the government.

At a recent lecture in London, a musician played on a couple of flutes that were found not long ago in an Egyptian tomb 3,000 years old. The critic of *London Truth* was not greatly impressed by them, for he wrote: "Until Mr. Southgate tried them, a few weeks ago, these archaic pipes had certainly not been played since the death of the lady of Fayoum in whose sarcophagus they were discovered, and who flourished before the days of King David of Israel. From the extraordinary sounds that they uttered—and their comparison to the drone of a bagpipe would be a scandalous libel upon the national instrument of Scotland—I am personally glad that my part in life did not lay in the duty of attending concerts in the days of the Dynasties."

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1 Ogden Goelet.
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The Misses Ogden. Wednesday.
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5 W. C. Schermerhorn. Monday.
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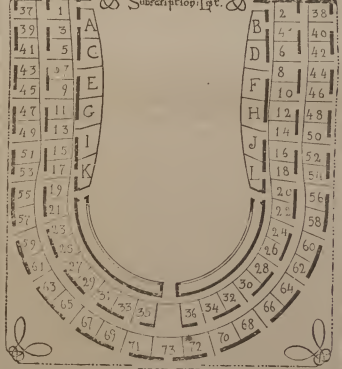
Egerton Winthrop. Friday.
7 Wm. C. Whitney. Monday.
S. C. Harriott.
9 Mrs. William Astor.
11 John J. Wysong. Monday.
W. Storrs Wells. Wednesday.
J. H. Beekman. Friday.
13 George N. Curtis.
James A. Bostwick.
E. T. Knowlton. Monday:
15 Adrian Iselin.
David Stewart. Wednesday.
Miss McKeon. Friday.
17 William D. Sloane.
H. McK. Twombley.
19 Henry Knickerbacker. Monday and Mat
J. H. Schiff. Wednesday.
McCoskry Batt. Friday.
21 F. O. French, odd performances
Russell Headley. even performances
23 J. Hood Wright.
25 Elbridge T. Gerry.
27 E. C. Moffatt. Monday.
P. P. Lewis, Wednesday.
J. E. Alexandre. Friday.
Thomas Stokes.
29 L. J. Leiter. Monday.
J. T. Parish. Wednesday.
C. C. Baldwin. Friday.
31 Geo. de Forest. Monday
Thomas Hitchcock Wednesday
Ernest Rudolph Gunther Friday.
Wilbur Bloodgood
33 Calvin S. Brice. Friday
35 Cornelius Vanderbilt.

2 Jay Gould.
4 George Peabody Wetmore.

6 Mrs. A. W. Sherman.
Wallace C. Andrews. half season.
8 R. G. Dunn. Monday.
Cyrus W. Field. Wednesday & Mat.
Mme. de Barrios. Friday.
10 A. J. Forbes Leith. Wednesday.
George C. Clark. Friday.
Gardner K. Clark, Jr. Friday.
12 Miss Callender. Monday & Friday
Mrs. J. Millbank. Wednesday.
14 Henry Clews. Monday.
W. H. Starbuck. Wednesday.
Wm. H. Inman. Friday.
16 Austin Corbin.
18 R. G. Remsen. Monday.
Clarence Andrews. Wednesday.
George S. Scott. Friday.
20 Robert Goelet.

22 Geo. Henry Warren.

24 John Hobart Warren. odd performances
J. Augustus Hamilton. even
Henry T. Sloane. performances
26 Luther Kountze.
Mrs. Paran Stevens.
even performances
Augustus Kountze
Alternate Mondays
28 W. Seward Webb.
30 Wm K. Vanderbilt.
32 Wm. Rockefeller.
34 Heber R. Bishop.
36 George S. Bowdoin.



FIRST TIER.

37 Bradley Martin.
39 The Director.
41 George F. Baker.
H. C. Fahnestock.
43 Mrs. Marshall O. Roberts.
Mrs. Francis N. Bangs. Wednesday.
45 J. C. Barron, M.D.
47 Dr. Jackson. Monday.
Mrs. Christian Herter. Wednesday
F. N. Sharon. Friday.
49 Mrs. J. C. Ayer.
Mrs. Eastman Johnson Wednesday
J. S. M. Roosevelt
51 R. T. Wilcox.
53 Robert L. Cutting.
55 James A. Roosevelt.
57 James Stillman.
59 D. O. Mills.
61 W. L. Breese.
65 G. G. Haven. odd performances
O. B. Jennings. even performances
John E. Parsons.
65 Samuel D. Babcock.
67 Edward Cooper.
69 W. H. Tillinghast. odd performances
Wm. M. Kingsland. even performances
71 George Bliss. odd performances
Hon. Levi P. Morton even performances
John Watts Kearny
78 F. C. Lawrence.

42 Miss Catherine Drexel.
44 George Kemp.

45 James Harriman.

4 Henry Marquand
Mrs. J. D Ogden Friday
George Gordon King. Monday
50
52 Walston H. Brown, odd performances
Adrian Iselin. even performances
54 Robert M. Thompson.
W. A. Clark.
56 J. Pierpont Morgan.

58 Charles Lanier.
60 James Gordon Bennett.
62 C. P. Huntington.
64 W. E. Connor.
G. P. Morosini. Wednesday.
66 Adrian Iselin, Jr.

68 Wm. Rhinelander.
70 James C. Parrish.
72 Frederic Goodridge.

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Japanese books begins at what we we call the end. Foot notes are printed at the top of a page. Wine is drank before and not after dinner, and the sweets come before the roast. Horses are mounted on the right side and when brought home their head is put where the tail ought to be and the animal is fed from a tub at the stable door. Babies are carried, not in arms, but on their backs. The best rooms in a house are at the back. Boats are hauled on the beach stern first. They do not say north-east and south-west but east north and west south. Letters are addressed in this way: America, New York, Fulton Street, 21 November, Smith, John, Mr.

Wagner states in one of his letters that Meyerbeer, for the performance of his "Huguenots" in Paris, had seven harps in the orchestra.

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The director of the Paris Academy of Fine Arts gave a *Figaro* reporter the following interesting information about the late Leo Delibes: "The last years of Delibes were devoted to a work after his own heart, *Kassia*, into which he intended to put the best there was in him and of which he felt capable. We shall hear *Kassia*; it is in the hands of a collaborator who will complete it; but Delibes will not hear his favorite work and this last crown will be veiled with crape."

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In one of his letters to Heine (1852 Wagner wrote: "The small attention which G. paid to all my hints and directions appears to have made your hair stand on end! And yet Papa Fischer blames me so much for my Guide to 'Tannhauser'—he always imagines it to be my sole concern to see my operas performed, and that it is therefore unwise to make so many out-of-the-way demands. But *I care absolutely nothing* about my works *being given:* I am only anxious that that they should be *so given* as I intended; he who will not and cannot do that, let him leave them alone."

The present King of Bavaria is an incurable lunatic who constantly indulges in the most ludicrous schemes. His latest fad is to eat grass and to smoke cigarettes. But his favorite amusement is to shoot peasants (not pheasants). A number of peasants are hired to pass by his window, and the King fires at them with a shot gun loaded of course only with gunpowder. The peasants then tumble over as if they had been killed, and the King laughs delightedly.

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PROGRAMME

Thirty-ninth Night of the Subscription.

MONDAY, FEBRUARY 23d, 1891.

WAGNER'S OPERA.

DIE MEISTERSINGER

IN FOUR ACTS.

HANS SACHS, Cobbler,	THEODOR REICHMANN
VEIT POGNER, Goldsmith,	CONRAD BEHRENS
KUNZ VOGELGESANG, Furrier,	EDMUND MÜLLER
KONRAD NACHTIGAL, Buckle-maker,	WILLIAM SCHUSTER
SIXTUS BECKMESSER, Town Clerk,	OTTO KEMLITZ
FRITZ KOTHNER, Baker,	BRUNO LEIRGENSTEIN
BALTHASAR ZORN, Pewterer,	PHILLIP LELLMANN
ULRICH EISSLINGER, Grocer,	HANS GOTTICH
AUGUSTUS MOSER, Tailor,	H. BARTELS
HERMAN ORTEL, Soap-boiler,	OSCAR GERIKER
HANS SCHWARTZ, Stocking-weaver,	OTTO WEBER
HANS FOLTZ, Coppersmith,	CONRAD HEIM
WALTER v. STOLZING, a young Franconian Knight,	ANDREAS DIPPEL
DAVID, Apprentice to Hans Sachs,	A. VON HUBBENET
EVA, Pogner's Daughter,	MARIE JAHN
MAGDALENE, Eva's Nurse,	CHARLOTTE HUHN
NIGHT-WATCHMAN,	W. SCHUSTER

Burghers of all Guilds, Journeymen, Prentices, Girls and People

SCENE.—Nuremburg in the Middle of the 16th Century.

MUSICAL DIRECTOR,	HERR ANTON SEIDL
STAGE MANAGER,	Mr. THEODORE HABELMANN
CHORUS MASTER,	Mr. FRANK DAMROSCH
BALLET MASTER,	Mr. AUGUSTO FRANCIOLI

The Foyer on the First Tier will be open during the performance.

See NOTICE regarding Last Weeks of Opera on Page 7.

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Mason & Hamlin Listz Organ Used.

Wednesday, Feb. 25th,	Friday, Feb. 27th,
Wagner's Opera,	Wagner's Opera,
Tristan und Isolde.	**Tristan und Isolde.**

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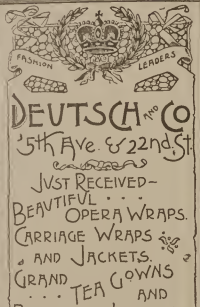

The New Restaurant of the Hotel Marlborough on the 37th Street corner of Broadway, is Open until One o'clock.

Opera-goers are constantly using the words *vibrato* and *tremolo*, and yet few perhaps could tell wherein these two vocal habits exactly differ. The matter is complicated by the fact that the words do not mean the same thing in instrumental and vocal music. Violinists and Violincellists frequently produce a fine effect by a sort of rapid nervous shaking of the left hand without raising the finger from the string. This is called *vibrato*, while *tremolo* is the succession of sounds by rapidly moving the bow up and down on the same note. In vocal music, on the other hand, this apparent rapid iteration of the same note (really due to an alternate weakening and strengthening of the tone) is called *vibrato*, while the *tremolo* in vocal music resembles the instrumental vibrato. In vocal music both these habits are objectionable, except in very rare cases.

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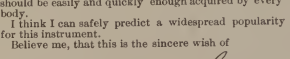
I think I can safely predict a widespread popularity for this instrument.

Believe me, that this is the sincere wish of



New York, April 21, 1890.

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ACT I.—Nuremburg, sixteenth century. Choral service in St. Catherine's Church, with orchestral interludes depicting the feelings of *Walter*, a young knight, towards *Eva*, the daughter of the goldsmith *Pogner*—a case of mutual love at first sight. On her way out, with her chaperone *Magdelina*, *Walter* accosts her and confesses his love, but hears she is no longer free as she is to be the bride of the winner at a coming public singing match of the Meistersinger (or Master-singers). *Walter* resolves to join their guild and become a competitor So he remains to be examined at their meeting. *David*, an apprentice, instructs him in regard to the pendantic mysteries and complicated rules for singing adopted by these master-singers. At last they appear in groups. *Pogner* announces what the prize is to be at the contest, and *Walter*, at his request, is examined—much to the disgust of the ugly and disagreeable *Beckmesser*, who proves to be *Walter's* only rival, all the other masters being married or widowers. Unfortunately, *Beckmesser* has chosen as secretie, to note down on a blackboard, behind a screen, every violation of *Walter* of the pedantic rules. Before *Walter's* song is half ended, he rushes out, his blackboard covered with marks. The shoe-maker poet, *Hans Sachs* speaks in *Walter's* favor, but is outvoted by the others, and *Walter* is rejected.

ACT II.—Narrow street. *Hans Sachs'* house to the left, *Pogner's* to the right. Apprentices make fun of *David*, who is in love with *Magdelina*. *Eva* hears of *Walter's* failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they start, when the sound of a lute is heard. *Beckmesser* has come to serenade *Eva*. Just then, *Sachs* who wishes to prevent the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, constantly interrupting the angry *Beckmesser's* serenade. *David* comes out and seeing the disguised *Magdelina* at the window listening to the serenade intended for *Eva*, becomes jealous, and unmercifully beats *Beckmesser*. The tumult awakens all the neighbors, who rush into the street and join in the fight, till suddenly the watchman's horn is heard again, and all disperse.

ACT III.—*Hans Sachs* in his room reading and philosophizing. *David* comes in sings a charming song about St. John, and leaves *Walter*, who on account of the frustrated elopement, had spent the night with *Sachs*, comes down and tells of a wonderful dream he had—the melody of the well known prize-song. *Sachs* notes it down on paper. They leave. *Beckmesser* sneaks in and steals the song, thinking it is by the famous *Sachs*, and hoping to win the prize with it. *Eva* comes in to have her shoe fitted. Scene ends with the famous quintette. Last scene in meadow with city of *Nuremberg* in background. Popular festival, singing and dancing. Comic choruses of shoemakers, tailors and bakers. Grand procession of master-singers. Prize contest. *Beckmesser* sings first, but gets confused and sings amazing nonsense, until his voice is drowned by laughter. *Sachs* proposes that anyone who can properly sing that song, though not a member of the Trade Union, shall get the prize. All agree; *Walter* steps forward, sings it, and wins the bride.

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Symphony in A minor, *Saint-Saens*
Arioso, - - *Delibes*
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Concerto in F minor, - - - *Chopin*
For Piano, with Orchestra.
Mr. ALEXANDER LAMBERT.
a, Die Quelle - - *Goldmark*
b, Chanson Slave - *Chaminade*
c, Aime Moi - - - - *Bemberg*
Mrs. WALTER C. WYMAN.
Overture, to Shakespeare's "Anthony and Cleopatra," *Rubinstein* (new.)

Tickets can be secured at the Box Office of the Metropolitan Opera House, on and after Monday, Feb 16

Sig. Mascagni is still the man of the day in Italy. He has been commissioned to write a cantata for the opening of the Exhibition at Palermo in 1892. He is now busily engaged in writing his opera founded on the tale of "Les Rantzau" by Erckman-Chatrian, which is to be produced next autumn. Those who profess to know say that the overture is a very fine piece of music. Another opera of Mascagni's, "Guglielmo Ratcliff" (a work written before the "Cavalleria Rusticana"), is also to be performed next year. This is described as of a wierd and very original character.

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The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor," and "The Taming of the Shrew," thus affording a repertoire so varied and attractive that it will appeal to all music-lovers alike. Three new Ballets will probably be presented during the season: "Dresden China," "Le Reve," and "Nella."

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Aida . . Verdi
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At a recent lecture in London, a musician played on a couple of flutes that were found not long ago in an Egyptian tomb 3,000 years old. The critic of *London Truth* was not greatly impressed by them, for he wrote: "Until Mr. Southgate tried them, a few weeks ago, these archaic pipes had certainly not been played since the death of the lady of Fayoum in whose sarcophagus they were discovered, and who flourished before the days of King David of Israel. From the extraordinary sounds that they uttered—and their comparison to the drone of a bagpipe would be a scandalous libel upon the national instrument of Scotland—I am personally glad that my part in life did not lay in the duty of attending concerts in the days of the Dynasties."

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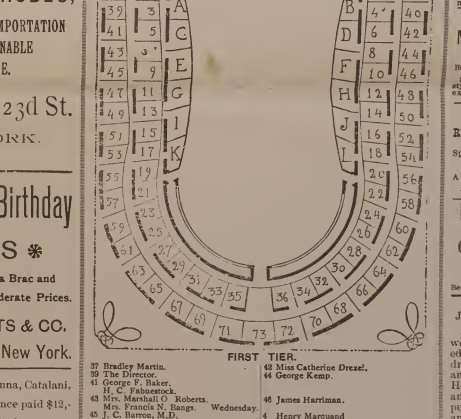

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Japanese books begins at what we we call the end. Foot notes are printed at the top of a page. Wine is drank before and not after dinner, and the sweets come before the roast. Horses are mounted on the right side and when brought home their head is put where the tail ought to be and the animal is fed from a tub at the stable door. Babies are carried not in arms, but on their backs. The best rooms in a house are at the back. Boats are hauled on the beach stern first. They do not say north-east and south-west but east north and west south. Letters are addressed in this way: America, New York, Fulton Street, 21 November, Smith, John, Mr.

Wagner states in one of his letters that Meyerbeer, for the performance of his "Hugnenots" in Paris, had seven harps in the orchestra.

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PROGRAMME

THIRTEENTH GRAND MATINEE

SATURDAY, FEBRUARY 21st, 1891.

RICHARD WAGNER'S MUSIC-DRAMA

DIE GÖTTERDÄMMERUNG

SIEGFRIED,	HEINRICH GUDEHUS
GUNTHER,	JUAN LURIA
HAGEN,	EMIL FISCHER
BRUNNHILDE,	ANTONIA MIELKE
GUTRUNE,	MARIE JAHN
WOGLINDE,	SELMA KOERT
WELLGUNDE,	JENNIE BROCH
FLOSSHILDE,	CHARLOTTE HUHN

Vassals and Women of Gunther's Court.

ACT.—On the Rock of the Valkyries.
Gibichung Hall on the Rhine.
On the Rock of the Valkyries.
ACT II.—Border on the Rhine before Gibichung Hall.
ACT III.—Woody Country on the Rhine.
Gibichung Hall.
Burning of Walhall.

MUSICAL DIRECTOR,	HERR ANTON SEIDL
STAGE MANAGER,	MR. THEODORE HABELMANN
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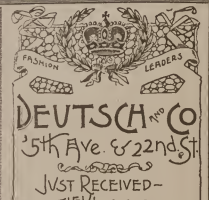
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DIE GOTTERDAMMERUNG.

PRELUDE.—Same scene as at end of "Siegfried." Having won and wedded Brünnhilde, Siegfried gives her, as a pledge, the ring which he had found in the Dragon's den, and departs in quest of nightly adventure.

ACT I.—King Gunther's castle at the Rhine. Hagen (son of Gunther's mother and of the Nibelung, Alberich, who wishes to recover the ring through Hagen), advises Gunther to marry Brünnhilde. But he knows that none but Siegfried can approach the rock of the Valkyries, where she lives. Siegfried's opportune arrival enables him to carry out a cunning plot. He brews a magic draught and Gutrune, the King's sister, hands it to Siegfried. It has the effect of making him fall in love with Gutrune and forget all about Brünnhilde. Gunther promises him his sister's hand if he will woo Brünnhilde for him. Siegfried accepts and departs with Gunther. Scene changes back to Brunnhilde. She is visited by her sister, Waltraute, who urges her to restore her to the Rhine maidens. But Brunnhilde refuses to part ring with this pledge of faith. Meanwhile Siegfried has followe Hagen's advice and put on the Tarnhelmet, which enables him to assume the form of Gunther. He arrives, seizes Brunnhilde, forcibly takes the ring from her, and next morning takes her down to the Rhine, where Gunther is waiting for her.

ACT II—Alberich meets Hagen, and once more urges him to secure the ring. Siegfried, thanks to the magic Tarnhelmet, arrives before Gunther and Brunnhilde. Hagen calls out his men to celebrate the King's Wedding. Brunnhilde is puzzled and indignant when she sees Siegfried as Gutrune's lover, and her anger reaches climax when she sees her ring on his hand. She accuses him of treachery, and declares to the King that he won and enjoyed her love. Siegfrieds swears, on the point of Hagen's spear, that his sword rested between himand Brunnhilde that night; but she pushes him away and swears that she was his bride. Great consternatin. Siegfried sneers at Borunnhilde as being a shrew and puts his arms around Gutrune and joins the wedding guests. Gunther, who feels disgraced, remains with Brunnhilde and Hagen. At the latter's suggestion, they conclude that Siegfried must die, and Brunnhilde confides to him that she has made him invulnerable, except on the back, because Siegfried would never turn his back to an enemy.

ACT III.—The three Rhine maidens lament the loss of their gold and implore the sun to send that way the hero who wears their ring. The prayer is heard. Siegfried pursueing a bear, gets seperated from his companions and accidentally comes across the Rhine maidens. They beg him for the ring, but he refuses, whereupon they prophecy his death by very day. Hagen, Gunther and the other hunters arrive and prepare for a feast. Siegfried relates the story about Mime, the forrest bird, and the dragon—a charming musical and poetic synopsis of the whole "Siegfried" drama. When he gets to the place where he followed the bird to where Brunnhilde lay asleep, Hagen gives him a drink mixed the juice of an herb. This restores his remembrance of his wooing of Brunnhilde, and he relates it, to Gunther's horror. Two ravens fly across the stage. As Siegfried turns to look after them, Hagen stabs him in the back. The body is placed on his shield and carried up the hill, in the moonlight, to the sound of the majestic funeral march.

Scene changes back to royal palace. Siegfried's body is brought in and Gutrune throws herself on it. Hagen confesses he killed him, and claims the ring on his finger; but the corpse raises its hand in awful warning. At the moment Brunnhilde arrives. She orders a funeral pyre to be built, and after a final lament throws a brand into it. Then she mounts her horse and dashes into the flames. Soon the fire collapses, and the Rhine rises and covers the fire-place, bearing on its waves the Rhine daughters, one of whom triumphly secures the ring. Hagen jumps in, and is dragged beneath the water. A red light is seen in the sky. Walhalla is in flames; the end of the gods has come.

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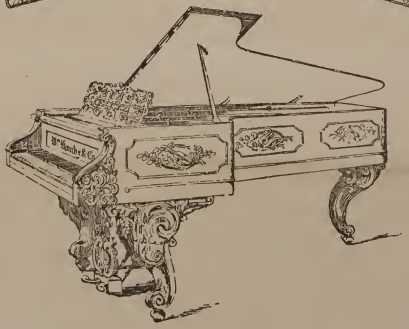

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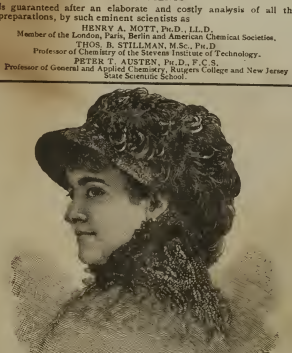

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(*Translated from the Italian.*)

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Friday evening, April 18, Last Subscription Night, Meyerbeer's opera, **LES HUGUENOTS.**

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L'AFRICAINE.

ARGUMENT.

Vasco di Gama, a young officer in the navy, convinced of the existence of lands hitherto unknown to his countrymen, applies to the Royal Council of Portugal for means wherewith to prosecute his researches, producing in support of his assertions, two slaves, purchased by him in an African Slave Mart, whose features, garb, etc., prove them to be of a race unknown to Europeans. The superstitious ignorance of the Council leads to his being arrested and thrown into a dungeon. His captivity being shared by his two slaves, Selika and Nelusko, the former of whom has become deeply enamored of her master, while she herself is passionately beloved by her companion in bondage, Nelusko. Vasco, however, is soon released from prison, owing to the zealous intervention of Inez, now the wife of Don Pedro, but between whom and Vasco a deep attachment had long existed. Don Pedro has from some possessed of Vasco's papers, plans, etc., and having obtained from the King the command of a ship, he sets sail, hoping to carry out Vasco's projected discoveries. Don Pedro takes with him, on his voyage, his wife Inez, and the two slaves, Selika and Nelusko, whom he has purchased of their former master. As the ship approached the Cape of Storms, it is overtaken by a vessel carrying the same colors, and commanded by Vasco in person, whom an unexpected turn of fortune has enabled to fit out a ship for himself. Notwithstanding their mutual hate, Vasco comes on board Don Pedro's ship to caution him against the dangers with which the navigation in those latitudes is fraught. A quarrel however ensues, during which, in verification of Vasco's warning, the ship is suddenly boarded by Indians, who, after a desperate struggle, take the entire crew prisoners, and carry them away to a land rich in every tropical beauty, and of which the captive slave Selika, now proves to be the Queen. Don Pedro and his companions are immediately put to death. Selika, to save Vasco, informs her subjects that a marriage had been contracted between herself and the young Portuguese. Vasco, overcome by gratitude, is on the point of forgetting his love for Inez, when of a sudden, her voice is heard, as she and her attendants are being led to the sacrifice, bewailing her sad fate, and bidding an eternal adue to her native land. The well-known accents at once revive in Vasco's breast, all his former affection for Inez. Selika heart-broken on finding that her love for Vasco is unreturned, at first determines on signal vengence, but her better nature subsequently gains the ascendant, and she nobly restores the two lovers to liberty. Despair, however, takes possession of the unhappy Queen, and, unable to endure the torments of unrequited passion, she resolves to end her days by inhaling the perfume of the dread mancanilla tree, the exhalations of whose foliage lull her into a dreamy trance, from which she is awakened by the signal gun, announcing the departure of Vasco and his beloved Inez, to whose happiness, Don Pedro being dead, there is now no longer a barrier. Selika utters a passionate farewell to Vasco, and overcome by the poisonous emanations of the fatal tree, the unhappy Queen expires in the arms of her faithful and sorrowstricken Nelusko.

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NEW YORK, 6th April, 1880.

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Younger sister—No doubt—and never miss them.

SMALL BOY—Pa, what is hypocrisy, Father (speaking from experience)—Hypocrisy, my son, is shaking hands cordially with your neighbor and then, when his back is turned, kicking his dog savagely.

Visitor—Ah, you have a family album, I see. Lady—Well, yes, I suppose you might call it a family album. It contains the photographs of my deceased husbands. That large volume on the other table is my divorces, bound in morocco.

MUSICAL NOTES FROM ABROAD.

[From the American Musician.]

ITALY.

ROME.—Lalo's "Re d'Ys" was brought out in Italy for the first time at Argentina Theatre; though the scene was entrusted to excellent artists, and the opera was mounted superbly, through the generosity of Sonzogno, proprietor of the music, the "Re d'Ys" did not excite any enthusiasm; on the contrary, was received very coldly; the music was judged inferior to what had been expected. The singers, Mmes. Theodorine and Calvé, Sigira Garulli, Seguin and Wulmaun, did full justice to their respective parts, and were rewarded with frequent applause: the execution and *mise en scene* were highly satisfactory, but as a whole the "Re d'Ys" was *not* a success.

Rossini's "Otello" is to be revived this summer, with the tenor Stagno in the title rôle, which was once the "Cheval de Cataille" of the famous singer Tamberlick.

During the season of spring racing in May next, Gastaldon's new opera, "Mala Pasqua," will be brought out at the Costanzi Theatre. Gastaldon is known to fame as the anthor of the vulgar, but immensely popular song, "Musica proibita," which has as great a success as Robandi's "Stella Confidente."

The Pennsylvania Limited, performing a daily service between New York and Chicago, needed but one feature to complete the perfection of its appointments. The men had their porter and barber, and now she ladies have their maid and hair-dresser. The introduction of the maids is as novel as it is a unique feature. They will have an eye to the children, and have a care for invalids and ladies who may travel without a male escort. The convenience and comfort of having an attendant of one's own sex will be cordially appreciated by many women, and those who are inexperienced in travel. The Pennsylvania Railroad Company and the Pullman Palace Car Company deserve great credit for their persistent efforts to enhance the comfort and pleasure of their patrons.

The Mexican Central Railway Company have issued a book descriptive of Mexico. This, together with map folders and other printed matter, may be had free on application to any of its agents.

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Why are grapes like pretty girls? Because they have to be squeezed to get the good of them.

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He who laughs last may laugh best, but he is in danger of being accused of being very slow to see the joke.

"I say, sonny, dosh you—you—hic—want to make—hic—ten shents?" "Ten cents, sir? Oh, yes, sir!" "Well, carry me—hic—up in the house."

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SPAIN AND PORTUGAL.

LISBON.—A story reaches us from the Portuguese capital, which has all the appearance of being a *canard*, notwithstanding the fact of its having been published in several respectable European journals; it is to the effect that Rossini's opera, "Il Barbiere di Seviglia," was performed at the San Carlos Theatre on the last night of the Carnival season—all of the rôles, excepting that of *Figaro*, being filled by female members of the regular operatic troupe in appropriate costumes, while the choruses were rendered by female choristers in masculine dress. Mme. Tetrazzini was the *Almaviva*, and Mlles. Bnicioff, Matteuzzi, Cisterna and Giudice, the *Don Basilio, Don Bartolo, Fiorello* and *Ufficiale* respectively. It is added that the representation was immensely successful. Mme. Tetrazzini making a special hit as the love-sick *Count*, whose various costumes she wore with grace and *chic*.

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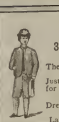

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"There's no telling" would be a good motto for a sewing society, if the members could only justify it.

Husband—And what leads you to think that Mr. Springday and our daughter are finally engaged to be married? Wife—Well, he doesn't come so often as he used to, and when he calls they most always have a quarrel and say mean things to each other

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In congratulating you sincerely upon the great and decisive success obtained at the Exposition at Paris, I am pleased to anticipate the happy continuation of the same in all places where your pianos will be heard; and I beg that you accept, gentlemen, the expression of my most distinguished sentiments of esteem and consideration.

[Signed.]

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Wife (indignantly)—"I've heard through a certain married lady in town, John, that you bet me against a horse the other night that your candidate would win." Husband—"Well, what of it? My candidate is bound to win; the other man hasn't the ghost of a show, and as you've always wanted a riding horse, I thought I would just get you one and get it cheap."

"Did Mr. Ganderson—er—speak to you papa?" "Yes; he told me he had asked you to marry him, and you had consented and then he wanted my permission.' "And what did you say, papa, dear? You consented, of course?" "No. I told him if you had said 'yes' that settled it. Any thing I might say or do wouldn't make the slightest difference."

MUSICAL NOTES FROM ABROAD.

[From the American Musician.]

INDIA.

BOMBAY.—The Mohometans of Bombay and Poona are forbidden to attend theatrical performances under penalty of a fine of five rupees—for the first offense, and ten for the second; on the strict infraction the transgressor will be excommunicated from the *Tawat*, and at his death his body will be denied religious interment. Over 100,000 faithful adherents of the code of Islam have accepted the new law, which was passed owing to the recent performance of a drama in which one of the interlocutors represented the sacred person of the Prophet.

HOLLAND.

THE HAGUE.—Minnie Hauk opened a season of opera at the Royal Theatre on the 22d ult., appearing in the title rôle of "Mignon"; the season ended she goes to Frankfort and Leipzig in both of which cities she will sing for the first time in "Les Dragons de Villars."

GERMANY.

HAMBURG.—A critic of a prominent journal was refused entrance to a theatre by order of the manager, who thought that the "pen-pusher" had treated his troupe with undue severity; so the journalist had bought an admission ticket at the box office he sued the manager: the court decided that nobody could be prevented from entering a theatre for which he had purchased a ticket.

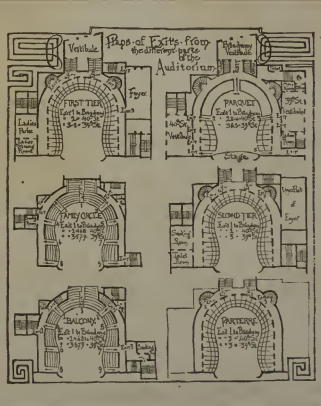
The composer, Kaiser, has just completed a new work entitled "Rodenstein," which will be produced at the Kroll Theatre next season; it will probably be brought out at Prague.

The first theatre to produce Reyer's "Salammbo" will be the Berlin Royal Opera House, the directors having recently signed the necessary contract with the proprietors of the new score.

WEIMAR.—Rizet's "Pêcheurs de Perles" is announced for immediate production at the Court Theatre.

WIESBADEN.—A lyrico-epic poem, "Nornegast," set to music by Zerlett, was recently heard for the first time; it was so well received that he contemplates arranging it in melodramatic form.

*



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Musicians have often spoken of colors as expressing a tone. The French singer, Theo, while under the influence of opium spoke of hearing the sound of the colors; Berlioz often speaks of coloring a melody; Meyerbeer speaks of certain chords of Weber as "purple," and the poet Coleridge spoke of Beethoven's great funeral march in the "Heroic," symphony as "a procession in purple."

The *Ménestrel* charged Hans Richter with contempt for the French school because he conducted "Carmen" with his left hand, while it is his habit when directing the music-dramas of Wagner to use his right. Richter replied that the operas he and his orchestra knew best he conducted with his left hand because it was easier, less fatiguing, etc., an explanation wholly sensible. The little breeze thus created, says the *Musical Herald*, may lead to a new classifications of operas; in future dictionaries, along with a clearer explanation than now exists of the terms *pizzicato ostinato* and "wind staccato" we may find Smith and Pettengill set down as left-handed or goat composers, while Sudds and Leggett are among the sheep on the right.

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The revivals will be of special interest, including "Carmen," "Hamlet," "Merry Wives of Windsor," and "The Taming of the Shrew," thus affording a repertoire so varied and attractive that it will appeal to all music-lovers alike. Three new Ballets will probably be presented during the season: "Dresden China," "Le Reve," and "Nella."

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Merry Wives of Windsor	Nicolai
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Aida	
Fidelio	Beethoven
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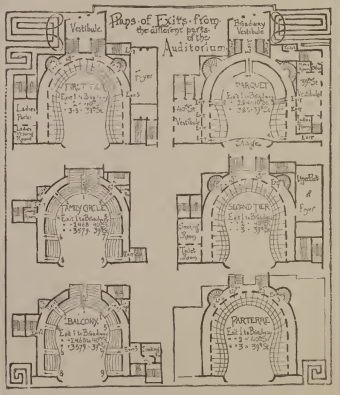

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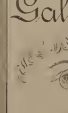

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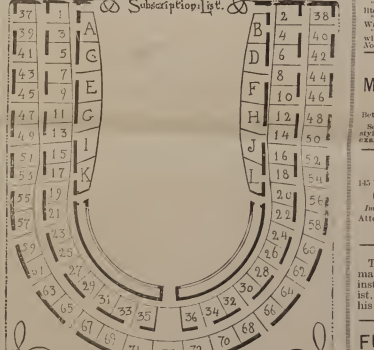

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50
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It is well-known that Beethoven never married, although he was a great admirer of beautiful women. He was refused several times, and appears to have been engaged at one time. The author of a book called, "Beethoven's Unsterbliche Geliebte" which has been recently published at Bonn, tries to prove that this "immortal love" of his was a countess named Therese Brunswick, living at Martonvasar in Hungary. Beethoven was betrothed to her in 1806, but on account of the aristocratic prejudices of her mother, no one but Therese's brother knew of this engagement. It lasted four years and was finally broken off, and all letters returned, because Beethoven saw no prospect of establishing a comfortable home for himself.

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The remarkable success of Cornelius' "Barber of Bagdad" at the Metropolitan Opera House last year has apparently induced several German opera houses to take up this long-neglected opera. It has already been revived at Munich and Vienna, and is to form the first operatic novelty of the season in Bremen and Dresden.

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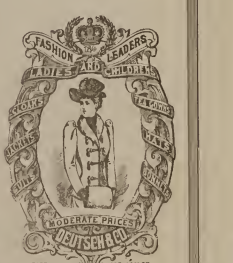

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A curious thing happened lately at the Stadttheater of Bremen. In a performances of "Tannhäuser," Frau Bettaque, in consequence of the indisposition of another member of the company, played the two parts of *Elizabeth* and *Venus*. Oddly enough, it was this same ready capacity to appear as a substitute which first brought the young lady prominently forward some eight years ago. She was then in the chorus of the Berlin Opera House, and during a performance of the "Freischütz" the representative of Aennchen was suddenly taken ill. Frl. Bettaque offered to take the part on the spot, and did it with such success that from that evening her name became "a household word."

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Wagner was fond of snuff as is indicated in this passage from a letter to Liszt, written at Zürich, before the world had realized his genius: "I am in a miserable condition, and have great difficulty in persuading myself that it must go on like this, and that it would not really be more moral to put an end to this disgraceful kind of life. Solitude and disconsolate loneliness from morning till night—such are the days that follow each other and make up life. To cure my sick brain the doctor has prevailed upon me to give up taking snuff altogether; for the last six days I have not taken a single pinch, which only he can appreciate who is himself as passionate a snuff-taker as I was. Only now I begin to perceive that snuff was the solitary real enjoyment that I had occasionally, and now I give that up too. My torture is indescribable, but I shall persevere; that is settled."

The performances at the Royal Opera House of Berlin may now be heard through the telephone, several instruments having been fitted up in a building called the Urania, distant about two miles from the theatre. The singing is heard with great distinctness, the dialogue is less clear and the orchestral part comes out worst of all, only the loud passages being really heard at all; and in them chiefly the violins and trumpets. It is expected that this shortcoming will soon be remedied, and, if this can be done, the experiment may then be regarded as a perfect success.

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The first act finds *Asrael* in Hell bemoaning his fate and sighing for *Nefta*. He requests *Satan* to let him go to Earth for one year, and promises to bring a soul robbed from Heaven as a reward. His desire is granted and he departs.

The next scene is in the celestial regions, and, after a hymn of glory by the angels, *Nefta* appears and asks to be permitted to go to Earth for a year as she has heard that *Asrael* has again appeared there. The arch tournament is proclaimed and *Asrael* appears and vanquishes the *Princess* by his supernatural power. The ring is handed to *Asrael* but he casts it at *Lidora's* feet with scorn. An uproar ensues in which *Asrael* is supported by *Loretta*, the Gypsy Queen, and the gypsies, and at the same time *Nefta* (now *Sister Clotilde*) appears and asks the cause of the disturbance. *Asrael* refuses to tell her. The soldiers are about to attack him, when he raises his hand, and every weapon falls to the earth. *Nefta* then recognizes *Asrael*. He departs with *Loretta*.

In the third act *Asrael* is found in the gypsies' camp, protected by the gypsies and *Loretta*, who is in love with him. *Lidora* visits *Loretta* and tells her that Asrael is a demon, and gives her a vial of holy water to cast on him while he sleeps, so that she can discover whom he really loves. *Loretta* does so, and while *Asrael* is writhing in agony, he is rescued by *Nefta* and the Nuns and borne to the convent.

In the last act, *Israel*, perfectly recovered, is about to depart from the convent when *Nefta* confesses her love for him. He has not obtained the soul he promised to *Satan* and is tempted to sacrifice the nun who loves him. Then *Nefta* endeavors to save him and implores him to utter a prayer and persuades him to recite after her. Amid a tremendous struggle between the celestial choir and the infernal powers, *Asrael* utters the prayer. As he proceeds his courage increases, and at the name of the Saviour the convent crumbles away and the tableau of Heaven is seen with *Asrael* and *Nefta* glorified among the angels.

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ZOLA ON MUSIC.

According to Zola French provincials when they go to Paris prefer the opera to the theatre, and he gives this reason for it: "Literature demands a cultivation of the intellect, a degree of intelligence, to be thoroughly enjoyed; put if one only has a 'temperament' he can derive the keenest pleasure from music. I admit, of course, that there is such a thing as the education of the ear, I believe that no one can penetrate into the works of the great masters without an extreme refinement of sensation. Nevertheless we are purely in the kingdom of the senses, the intellect need not be present. And so I remember having studied at the popular concerts of Pasdeloup Alsatian tailors and boot-makers, and workmen greedily drinking in Beethoven, while it was plain that the admiration of the 'gentlemen' present was forced. The dream of a bootmaker who listens to the Symphony in A is worth as much as the dream of a pupil of the 'Ecole polytechnique.' An opera does not ask to be understood, it asks to be felt. . . . Now so far as music is concerned, there is no necessity of thought, and that is in itself delightful. It is so pleasant with a head free from exertion to give one's self up to amiable digestion in a bath of melody. Here is perfect happiness. The brain is light, one joys in his own flesh, and sensuality takes control."

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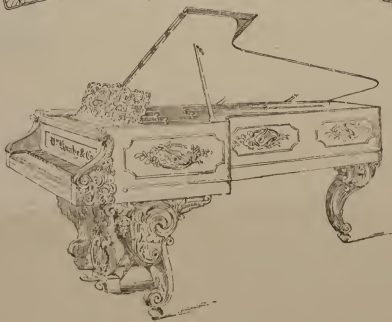

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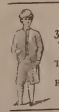

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ONE of the most significant signs of the time is the fact that Wagner's "Lohengrin" opens the carneval season in no fewer than seven Italian opera houses this year, the large theatres of Venice and San Carlo of Genoa being among the number. Even his later operas are beginning to meet with favor, and speaking of the recent performance, under Signor Faccio, of Wagner's only comic opera, the correspondent of the London *Musical World* writes: "Taken as a whole, lovers of Wagner may be satisfied with the success of the 'Meistersinger' here. The opera, with its difficult music, of unfamiliar musical form, its Shakesperean humor, its plot of German—but not Italian—popular interest, is on the whole less likely than many other of Wagner's works to please Italian audiences. That it has succeeded so well is a proof of the progress of musical culture in Italy during the past ten years."

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THERE has been much criticism of the Paris Opera of late. Gounod lays the blame for the unsatisfactory condition of things on the singers, who, he says, think too much of themselves and are too exacting in their dealings with directors. Lassalle has written a fierce reply to Gounod's criticisms, but the critics side with Gounod.

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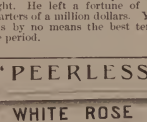

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ARGUMENT.

TRISTAN AND ISOLDE

ACT I.—Prow of a large ship. The *Knight Tristan* has been sent from Cornwall to Ireland to bring over the *Princess Isolde* as bride for his uncle *King Marke*. Isolde, however, loves *Tristan* and he loves her; but, true to his post of honor, he refuses to see her on the journey. This seeming neglect so enrages her that she reads her attendent, *Brangane*, to fetch a vial containing a deadly poison. This she puts in a cup, summons *Tristan* and bids him drink it. But, before he has finished, she snatches away the cup, and drinks what remains. *Brangane*, however, had secretly substituted a magic love potion for the poison. It is this that now rapidly courses through the veins of the lovers and so inflames their passion that, regardless of everything, they fly to one another's arms. At this moment the sailors' chorus announces the arrival of the ship at Cornwall. The King approaches to meet his bride.

ACT II.—Garden adjoining *Isolde's* apartment. A torch is burning near the door, the extinction of which is to announce *Tristan* that all is ready for a clandestine interview. Forest horns are heard dying away in the distance, indicating the departure of the King on a hunting expedition. This, however, is a mere ruse, intended to put the lovers off their guard; for *Melot*, one of the courtiers, jealous of *Tristan*, had warned the King. *Brangane* suspects the treachery, but *Isolde* refuses to listen to her. She dashes the torch to the ground and *Tristan* appears. The King reproaches *Tristan*, who at first attempts to hide *Isolde*. *Melot*, provoked by *Tristan*, shouts "Treason!" and stabs him.

ACT III.—*Tristan* unconscious, lies on a couch in the yard of his castle in Bretagne, whither his attendant, *Kurwenal* had conveyed him after his affray with *Melot*. Fearing for *Tristan's* life, *Kurwenal* had sent for *Isolde*. A shepherd has been stationed on the look to watch for her ship. His melody at first sad and slow, suddenly becomes agitated, and *Kurwenal* rushes down to meet *Isolde*. While he is away the delirious *Tristan* tears away his bandage. *Isolde* arrives just in time to catch his body in her arms. Suddenly the shepherd announces the arrival of another ship with the King and followers. *Kurwenal* quickly barricades the door and stabs *Melot*, but receives a stab in return, and falls dead by *Tristan's* side. The King however, having heard from *Brangane* of the love potion, had come not to reclaim his bride but to give her to *Tristan*. *Isolde*, bending over *Tristan's* body, sings her dying song, called by a French admirer, "the swan-song of love, the marriage of two human souls with the world-soul."

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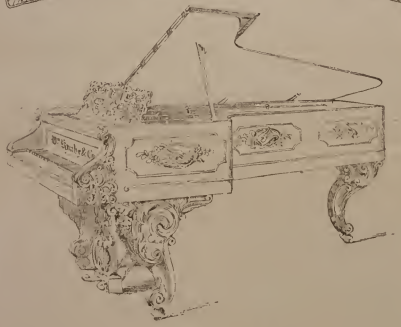

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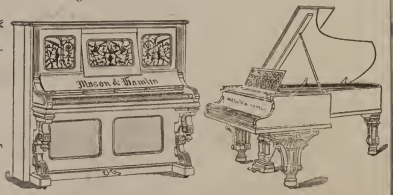

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Wednesday, Feb. 26—Rienzi.
Friday, Feb. 28—Flying Dutchman.
Monday, March 3—Tannhauser.
Wednesday, March 5—Lohengrin.
Friday, March 7—Die Meistersinger.
Monday, March 10—Tristan und Isolde.
Wednesday, March 12—Rheingold.
Friday, March 14—Die Walkure.
Monday, March 17—Siegfried.
Wednesday, March 19—Die Götterdämmerung.

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THERE has been much criticism of the Paris Opera of late. Gounod lays the blame for the unsatisfactory condition of things on the singers, who, he says, think too much of themselves and are too exacting in their dealings with directors. Lassalle has written a fierce reply to Gounod's criticisms, but the critics side with Gounod.

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1 Ogden Goelet.
3 George Peabody Wetmore.
Henry Harbey Friday
5 Geo. Henry Warren. Wednesday
Wm. C. Schermerhorn. Monday.
Egerton Winthrop. Friday.
7 Wm. C. Whitney.
Brayton Ives. Monday.
9 Mrs. William Astor.
11 John J. Wysong. Monday.
W. S. Wells. Wednesday.
J. H. Beckman. Friday.
13 George N. Curtis.
J. A. Bostwick.
15 Adrian Iselin
17 Wm. Douglas Sloane.
H. McK. Twombley.
19 Alfred Vanzus. Monday.
C. C. Baldwin. Wednesday.
Wm. T. Link Friday
21 H. Victor Newcomb, odd performances.
J. Hobart Warren, even performances.
J. Augustus Hamilton even performances
23 J. Hood Wright.
25 Eltridge T. Gerry.
27 Edward F. Searles.
29 L. J. Letter. Monday
W. Bayard Cutting. Wednesday.
F. Blumenthal. Friday.
31 George de Forest. Monday & Friday
Thomas Hitchcock. Wednesday.
33 Calvin S. Brice.
35 Cornelius Vanderbilt.

2 Jay Gould.
4 H. L. Terrell.
G. Schley.
6 W. W. Sherman.
8 R. G. Remsen. Monday.
Cyrus W. Field. Wednesday.
Wm. V. Brokaw Friday.
10 McCoskry Butt. Monday.
J. W. Curtis. Wednesday.
J. A. Burden. Friday.
12 Mrs. Jeremiah Milbank Wednesday.
Miss Callender Monday & Friday.
14 Henry Clews.
J. T. Farish. Wednesday.
16 Austin Corbin.
18 A. J. Leith. Monday.
Clarence Andrews Wednesday.
J. Towns nd Burden. Friday.
20 Robert Goelet.
22 Geo. Henry Warren.
W. F. Kingsland. Wednesday.
24 W. W. Astor.
26 Luther Kountze.
28 W. Seward Webb.
30 Wm. K. Vanderbilt.
32 Wm. Rockefeller.
Benj. Brewster,
H. H. Rogers.
34 George C. Clark. Mondays.
Heber R. Bishop. Wednesdays & Mats.
Charles G. Landon. Fridays.
36 George S. Bowd. in.

FIRST TIER.

37 Bradley Martin.
39 The Director.
41 Bruce Price.
H. C. Fahnestock.
43 Anson Phelps Stokes. odd performances.
Mrs. Marshall O. Roberts. even performances
45 J. C. Baron. M.D.
John C. Westervelt.
Samuel H. Valentine. Monday.
47 Dr. Jackson. Monday
F. N. Lawrence. Wednesday.
F. N. Sharon. Friday.
49 Mrs. J. C. Ayer.
51 R. T. Wilson.
53 Robert L. Cutting
55 James A. Roosevelt.
57 William P. Thompson.
James Stillman.
59 D. O. Mills.
61 W. L. Breese.
H. Dunham. odd performances
63 G. G. Haven.
O. B. Jennings. odd performances
65 Samuel D. Babcock.
Frederick Cromwell. Monday.
67 Edward Conner.
69 Wm. H. Tillinghast. odd performances.
Wm. M. Kingsland. even performances
71 George Bliss. odd performances
Russell Hoadley even performances.
73 Baron de Thomson. Monday
Jacob H. Schiff. Wednesday

62 J. W. Drexel.
64 George Kemp.
66 James Harriman.
Wallace Shillito. Monday.
Seward Fish. Friday.
68 H. G. Marquand.
A. C. Gilman. Monday and Friday.
70 Mrs. J. D. Ogden. Monday.
Thomas Stokes. Friday
72 Walston H. Brown. odd performances.
Adrian Iselin, Jr. even performances
74 C. H. Sanford. Wednesday.
Miss McKirdon. Monday.
Addison Cammack Friday
76 J. Pierpont Morgan.
78 Charles Lanier.
80 James Gordon Bennett.
82 C. P. Huntington.
84 W. E. Connor.
G. P. Morosini. Wednesday
86 Adrian Iselin, Jr. even performances
88 Wm. Rhinelander. Monday
Mrs. W. B. Dinsmore. Wednesday
Mrs. A. Newbold Morris Friday
90 James C. Parrish
Mrs. C. C. Pomeroy Monday
92 Mrs. Frederic Goodridge

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THE writers of blood-curdling Siberian stories will not thank Mr. L. F. Gowing for the revelations he makes in his "Five Thousand Miles in a Sledge." He explodes the myth about the fierceness of the Russian wolf, and says that in reality it is a cowardly animal. Lonely pedestrians are sometimes devoured by them; but such a thing as an attack by wolves on a post-sledge he says is utterly unknown in Siberia.

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THE Spanish tenor Gayarré, who died a few weeks ago at Madrid, obtained the largest price any tenor ever received in Europe—$1,500 a night. He left a fortune of three-quarters of a million dollars. Yet he was by no means the best tenor of the period.

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ORGAN grinders in Italy are generally allowed to use any melody they please, provided they pay a small sum to the Association of Composers. Recently, however, the Minister of Fine Arts forbade the playing of extracts from Verdi's "Otello," by way of complimenting the aged *maestro*: for this edict was equivalent to saying that "Otello" is too fine a work of art to be mutilated by street musicians.

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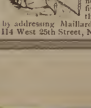

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PROGRAMME.

THIRTY-SEVENTH NIGHT OF THE SUBSCRIPTION,

Tuesday, February 18th, 1890,

RICHARD WAGNER'S MUSIC-DRAMA,

DIE GOTTERDÄMMERUNG

SIEGFRIED,	HEINRICH VOGL
GUNTHER,	JOSEPH BECK
HAGEN,	EMIL FISCHER
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ACT I.—On the Rock of the Valkyries.
Gibichung Hall on the Rhine.
On the Rock of the Valkyries.

ACT II.—Border of the Rhine before Gibichung Hall.

ACT III.—Woody Country on the Rhine.
Gibichung Hall.
Burning of Walhall.

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Friday, February 21st,	Saturday, Feb. 22d,
Wagner's Opera,	Wagner's Opera,
Rheingold.	Tristan and Isolde.

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Parsifal, Act I.
V. Wednesday, March 5th,
Parsifal, Act II.
VI. Wednesday, March 12th,
Parsifal, Act III.

Circulars and tickets may be obtained of Mrs. Frank Enos, 28 Monroe Place; Miss Mary Baylis, 76 Remsen St.; Miss Emma B. Lewis, 87 Pierrepont St., Brooklyn; or by letter to Mr. David I. Thompson, Metropolitan Opera House, N. Y. City.

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DIE GOETTERDAEMMERUNG.

PRELUDE.—Same scene as at end of "Siegfried." Having won and wedded Brünnhilde, Siegfried gives her, as a pledge, the ring which he had found in the Dragon's den, and departs in quest of nightly adventure.

ACT I.—King Gunther's castle at the Rhine. Hagen (son of Gunther's mother and of the Nibelung, Alberich, who wishes to recover the ring through Hagen), advises Gunther to marry Brünnhilde. But h knows that none but Siegfried can approach the rock of the Valkyries, where she lives. Siegfried's opportune arrival enables him to carry out a cunning plot. He brews a magic draught and Gutrune, the King's sister, hands it to Siegfried. It has the effect of making him fall in love with Gutrune and forget all about Brünnhilde. Gunther promises him his sister's hand if he will woo Brünnhilde for him. Siegfried accepts and departs with Gunther. Scene changes back to Brunnhilde. She is visited by her sister, Waltraute, who urges her to restore her to the Rhine maidens. But Brunnhilde refuses to part ring with his pledge of faith. Meanwhile Siegfried has followe Hagen's advice and put on the Tarnhelmet, which enables him to assume the form of Gunther. He arrives, seizes Brunnhilde, forcibly takes the ring from her, and next morning takes her down to the Rhine, where Gunther is waiting for her.

ACT II.—Alberich meets Hagen, and once more urges him to secure the ring. Siegfried, thanks to the magic Tarnhelmet, arrive before Gunther and Brunnhilde. Hagen calls out his men to celebrate the King's Wedding. Brunnhilde is puzzled and indignant when she sees Siegfried as Gutrune's lover, and her anger reaches a climax when she sees her ring on his hand. She accuses him of treachery, and declares to the King that he won and enjoyed her love. Siegfried swears, on the point of Hagen's spear, that his sword rested bet ween him and Brunnhilde that night; but she pushes him away and swears that she was his bride. Great consternatin. Siegfried sneers at Borunnhilde as being a shrew and puts his arms around Gutrune and joins the wedding guests. Gunther who feels disgraced, remains with Brunnhilde and Hagen. At the latter's suggestion, they conclude that Siegfried must die, and Brunnhilde confides to him that she has made him invulnerable, except on the back, because Siegfried would never turn his back to an enemy.

ACT III.—The three Rhine maidens lament the loss of their gold and implore the sun to send that way the hero who wears their ring. The prayer is heard. Siegfried pursueing a bear, gets seperated from his companions and accidentally comes across the Rhine maidens. They beg him for the ring, but he refuses, whereupon they prophecy his death that very day. Hagen, Gunther and the other hunters arrive and prepare for a feast. Siegfried relates the story about Mime, the forrest bird, and the dragon—a charming musical and poetic synopsis of the whole "Siegfried" drama. When he gets to the place where he followed the bird to where Brunnhilde lay asleep, Hagen gives him a drink mixed the juice of an herb. This restores his remembrance of his wooing of Brunnhilde, and he relates it, to Gunther's horror. Two ravens fly across the stage. As Siegfried turns to look after them, Hagen stabs him in the back. The body is placed on his shield and carried up the hill, in the moonlight, to the sound of the majestic funeral march.

Scene changes back to royal palace. Siegfried's body is brought in and Gutrune throws herself on it. Hagen confesses he killed him, and claims the ring on his finger; but the corpse raises its hand in awful warning. At the moment Brunnhilde arrives. She orders a funeral pyre to be built, and after a final lament throws a brand into it. Then she mounts her horse and dashes into the flames. Soon the fire collapses, and the Rhine rises and covers the fire-place, bearing on its waves the Rhine daughters, one of whom triumphly secures the ring. Hagen jumps in, and is dragged beneath the water. A red light is seen in the sky. Walhalla is in flames; the end of the gods has come.

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"MEN of humor are always in some degree men of genius; wits are rarely so, although a man of genius may, amongst other gifts, possess wit, as Shakespeare."—*Coleridge.*

A RECENT biographer of Mr. Southern relates one of his practical jokes. One day Southern went to Greenwich with his friend Toole to dine. While the waiter was absent they concealed all the silverware, opened a window and crawled under a table. The waiter reenters, sees that the silverware is gone and runs to inform the landlord. Meanwhile the two jolly jokers resumed their places at the table, restored the spoons, and when the restaurateur rushed in with all the waiters, they inquired in the most innocent and suprised manner why the soup had not been served yet.

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THE SIXTH REGULAR SEASON OF

GRAND OPERA IN GERMAN

under the management of the Board of Directors, will commence at the Metropolitan Opera House on Wednesday Evening, November 27th, 1889, and continue until Saturday, March 22d, 1890.

The season will consist of 67 Performances, which will consist of 50 Subscription Nights and 17 Matinees.

During this period the Directors hope to present a varied repertoire that will appeal to all lovers of music, independent of school or nationality. They would call attention to the fact that in the Operas selected, French, German and Italian composers are largely represented. For the first time in this country the great Parisian success, "Le Roi D'Ys" will be given, and the Operas of Otello, La Gioconda Templer and Judin (Nauhoe), Norma, Bal Masque, and Barber of Bagdad will be revived. In connection with the last named Opera the Ballet, "Die Puppenfee," which has had great success abroad, will be given. Of the Artists engaged nothing need be said as those who have heretofore appeared before this public, as they are well and deservedly known to the music lovers of this city.

As to the others, the Directors have endeavored in every way to engage the best talent, and among those who will make their first appearance in New York, they have secured several whose reputation is world wide. Having already given the full "Ring of the Nibelungen," the Directors propose during the coming season to produce a Cyclus of all the Wagner Operas (excepting "Parsifal") in chronological order.

Engagements have been made with the following distinguished artists:

SOPRANOS AND CONTRALTOS.

Fraulein Betty Frank, Fraulein Louise Meisslinger,
Fraulein Charlotte Huhn, Fraulein Fanny Muron,
Fraulein Felicia Kaschoska, Frau Emmy Sonntag-Uhl,
Frau Lilli Lehmann, Fraulein Sophie Traubmann
Fraulein Sophie Wiesner.

TENORS.

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Herr Albert Mittelhauser, Herr Wilhelm Sedlmayer,
Herr Heinrich Vogl.

BARITONES.

Herr Jos. Arden, Herr Jean Dose,
Herr Joseph Beck, Herr Theodore Reichman.

BASSOS.

Herr Conrad Behrens, Herr Emil Fischer,
Herr Edward Schlomana.

Conductor. ..... Herr Anton Seidl
Assistant to Director ..... Mr. Walter Damrosch
Stage Manager ..... Herr Theodore Habelmann
Chorus Master and Organist ... Mr. Frank H. Damrosch
Sole Repetitor and Pianist ..... Mr. Maurice Grau
Concert Masters ..... Mr. C. Schmidt, Mr H. Joubert
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Ballet Master ..... M. Giovanni Ambrogio
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Superintendent ..... Mr. A. A. Arment

The Repertoire will be selected from the following Operas:

Tannhauser, Lohengrin, Die Meistersinger, Tristan und Isolde, Rheingold, Die Walkure, Siegfried, Die Gotterdammerung ..... Richard Wagner
Flying Dutchman
Rienzi
Les Huguenots
L'Africaine, Il Trovatore, La Prophete ..... Meyerbeer
Aida
Bal Masque, Otello ..... Verdi
Queen of Sheba ..... Goldmark
Faust ..... Gounod
William Tell ..... Rossini
Trompeter aus Sacklagen ..... Nessler
Don Giovanni ..... Mozart
La Juive ..... Halevy
Le Roi D'ys ..... Lalo
Massanello ..... Auber
Fidelio ..... Beethoven
Barber of Bagdad ..... Cornelius
Templer und Judin ..... Marschner
Norma ..... Bellini
Euryanthe ..... Weber
La Gioconda ..... Poschielli

THERE are three principal historic stages in the evolution of artistic singing. When music first began to be treated as an art, in the middle ages, composers tried to unite as many voices as possible, each singing a different part. The result was a polyphonic confusion in which the words of the text could not be understood at all. In course of time it came to be understood that this was really an instrumental and not a vocal style, so it was transferred to the organ and piano. In the second stage vocal music became florid, ornamental—full of runs and trills and arpeggios—as in Italian operas of the Donizetti school. At present however, it is becoming evident that this style of singing also is instrumental in character, because it ignores the poetic text. Hence we have the modern dramatic style, as exemplified in the songs of Schubert, Schumann and Franz, and the operas of Wagner, which are truly vocal because in them the words are as important as the music.

THERE is a good old story of Lulli, the first great opera composer in France, which deserves occasional repetition. One day, when he was ill and feared that his last days were at hand, he sent for a priest, and desired to make his peace with the church. The priest advised him to seek atonement for his sins by destroying something dear to him—say the score of his last opera, "Armida." Lulli immediately ordered his servant to throw the score in the fire. A few days later, when a friend of his lamented the loss of this fine work, Lulli whisperd in his ear: "Calm yourself, Monsieur; I knew what I was doing; there in that bookcase you will find a copy of the opera."

"HEAVY operas" are very much dreaded by some people, who have an idea that such operas only have an educational value and do not give real pleasure and entertainment. Nothing could be more absurd than such a notion. The first hearing of such an opera as Weber's "Euryanthe," or Wagner's "Siegfried," is indeed akin to reading a scientific treatise; because it is such a strain on the attention. But with every repeated hearing this mental strain is lessened, and the pleasure derived from the music becomes more and more keen, until at last it kindles into enthusiasm. But the trouble with many people is that they refuse to see an opera again which bored or fatigued them the first time; and thus they lose a world of pleasure. Wagnerites are apt to be angry at those who abuse the works of their favorite composer. They should rather pity them for losing so much keen enjoyment.

THE prize medal for absent-mindedness during lectures must be awarded to a German professor named Johannes Amer, who recently died in Vienna. One of his pupils has a list of his remarkable sayings, among them the following: "Julius Cæsar, disguised as a slave, swam naked across the Tiber." "Alexander the Great was born in the absence of his parents." "The Swiss are a mountainous nation, but in Scotland the climate does not begin till October." "Hogs were invented in Asia Minor." Thus arose a general war on page 94." "The third Tunic war would have been out much sooner had it commenced a little earlier." "Covered with countless wounds Cæsar fell dead near the statue of Pompey: with one hand he drew his toga over his face, while with the other he called for help."

MUCH has been written lately in newspapers and magazines regarding the comparative charms of blondes and brunettes, and the remarkable recent increase in the number of brunettes. Admirers of the blonde type always refer with pride to the accepted fact that those models of physical beauty, the ancient Greeks, were of the blonde type. This assertion, however, needs some qualification, according to Dr. Falke, who in his great works on Greece and Rome remarks: 'The original Greek type was the dark-blonde, with auburn hair and blue eyes, as the painted figures of Tanagra plainly show; but the scattering of the Greek race, their intercourse and connection with foreigners on all coasts and at all marts, had brought the brunette type into favor, and given a preference for black hair and eyes."

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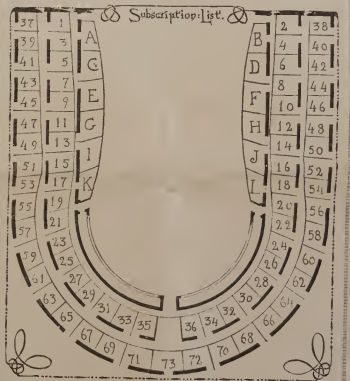
5 Geo. Henry Warren. Wednesday
Wm. C. Schermerhorn. Monday.
Egerton Winthrop. Friday.
7 Wm. C. Whitney.
Brayton Ives. Monday.
9 Mrs. William Astor.
11 John J. Wysong. Monday.
W. S. Wells. Wednesday.
J. H. Beekman. Friday.
13 George N. Curtis.
J. A. Bostwick.
15 Adrian Iselin
17 Wm. Douglas Sloane.
H. McK. Twombley.
19 Alfred Youngs. Monday.
C. C. Baldwin. Wednesday.
Wm. T. Lusk. Friday.
21 H. Victor Newcomb, odd performances.
J. Hobart Warren, even performances
J. Augustus Hamilton. even performances
23 J. Hood Wright.
25 Elbridge T. Gerry.
27 Edward F. Senries.
29 L. J. Lester. Monday.
W. Bayard Cutting. Wednesday.
F. Blumenthal. Friday.
31 George de Forest. Monday & Friday.
Thomas Hitchcock. Wednesday.
33 Calvin S. Brice.
35 Cornelius Vanderbilt.
9 Jay Gould.
4 H. L. Terrell.
G. Schley.
6 W. W. Sherman.
8 R. G. Remsen. Monday.
Cyrus W. Field. Wednesday.
Harvey Kennedy. Friday.
10 McCoskry Butt. Monday.
J. W. Curtis. Wednesday.
J. A. Burden. Friday.
12 Mrs. Jeremiah Milbank.
Miss Callender Wednesday.
14 Henry Clews. Monday & Friday.
J. T. Fariek. Wednesday.
16 Austin Corbin.
18 A. J. Leith. Monday.
Clarence Andrews. Wednesday.
J. Towers nd Burden. Friday.
20 Robert Goelet.
22 Geo. Henry Warren.
W. F. Kingsland. Wednesday.
24 W. W. Astor.
26 Luther Kountze.
28 W. Seward Webb.
30 Wm K. Vanderbilt.
32 Wm. Rockefeller.
Benj. Brewster.
H. H. Rogers.
34 George C. Clark. Mondays.
Heber R. Bishop. Wednesdays & Mats.
Charles G. Laudon. Fridays.
36 George S. Bowdoin.



FIRST TIER.

37 Bradley Martin.
39 The Director.
41 George F. Baker.
H. C. Fahnestock.
43 Anson Phelps Stokes, odd performances,
Mrs. Marshall O. Roberts. even performances
45 J. C. Barron, M.D.
John C. Westervelt.
Samuel H. Valentine. Monday.
47 Dr. Jackson. Monday
F. N. Lawrence. Wednesday.
F. W. Sharon. Friday.
49 Mrs. J. C. Ayer.
51 R. T. Wilson.
53 Robert L. Cutting.
55 James A. Roosevelt.
57 William P. Thompson.
James Stillman.
59 D. O. Mills.
61 W. L. Bruce.
J. H. Dunham. odd performances
65 G. G. Haven.
O. B. Jennings. odd performances
65 Samuel D. Babcock.
Frederic Cromwell. Monday.
67 Edward Cooper.
69 Wm. H. Tillinghast. odd performances.
Wm. M. Kingsland. even performances.
71 George Bliss. odd performances
Russell Hoadley. even performances.
73 Burton de Thomson. Monday
Jacob H. Schiff. Wednesday.
42 J. W. Drexel.
44 George Kemp.
46 James Harriman.
Wallace Shillito. Monday.
Stuyvesant Fish. Friday.
48 H. G. Marquand.
A. G. Gilman. Monday and Friday.
0 Mrs J. D. Ogden. Monday.
Thomas Stokes. Friday
32 Walston H. Brown, odd performances.
Adrian Iselin. even performances
54 C. H. Sanford. Wednesday.
Miss McEckron. Monday.
Addison Cammack. Friday
56 J. Pierpont Morgan.
58 Charles Lanier.
60 James Gordon Bennett.
62 C. P. Huntington.
64 W. E. Connor.
G. P. Morosini. Wednesday.
66 Adrian Iselin, Jr.
68 Wm. Rhinelander. Monday.
Mrs. W. B. Dinsmore. Wednesday.
Mrs. A. Newbold Morris. Friday.
70 James C. Parrish.
Mrs C. C. Pomeroy. Monday.
72 Mrs. Frederic Goodridge.

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Most of the great German composers, not only struggled with poverty during their whole life, but some died so poor that their relatives and friends had to pay their funeral expenses—Schubert for instance. Gluck was an exception. He married, at the age of 36, the daughter of a wealthy merchant, and he was also well paid for his operas. For his "Iphigenia in Tauris" he received $3,000, and for "Echo and Narcissus" $4,000. At the court of Vienna he had a regular salary of $1,000 a year, and at the French court $600 a year, to the end of his life. It is a curious fact that, not generally known perhaps, that only ten years elapsed between the appearance of Gluck's "Armida" and Mozart's "Don Juan."

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Wednesday, Jan. 22d. Wagner's Opera, **Tristan and Isolde.**

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"WHAT is true and genuine would more easily gain room in the world if it were not that those who are incapable of proving it are also sworn to prevent it from succeeding."—*Schopenhauer.*

"THE Italian is a singer, the Frenchman a virtuoso, the German a *musician*. The German has a right to be designed exclusively as *musician*, for of him it may be said that he loves music for his own sake, and not as a means simply to delight, or to attain money, or notoriety: but instead, because it is a divinely beautiful art which he reveres while if he yields himself up to its service, will be all in all to him."—*Wagner.*

CARL ROSA was the only manager who ever succeeded in making English Opera pay perpetually. It is, therefore, of interest and instructive to find the following assertion among his confessions: I have always endeavored to accustome the public to go and hear a work instead of a particular singer, and when I found that a singer wanted to be *the opera*, I have dispensed with his or her services, however valuable they might have been." Comparing England with Germany, he says: "opera in Germany occupies the same position among national amusements as sport does in England. There you will as often hear a new tenor spoken of in clubs, rest assured and railway trains, as here the horse are which the odds are laid for the Derby."

BANDS of mink or sable are shown at Gunther's for ball dresses, especially for those of scarlet or yellow tulle, a band of fur is about the tablier, or the low bodice is outlined with fur and the white neck made to look whiter. Tea gowns of white silk have collar and revers of the golden fur, and the full quaint sleeve is confined at the wrists by fetters in the shape of bands of soft sable.

ARGUMENT.

TANNHAUSER.

ACT I—Grotto of *Venus. Tannhauser*, a minstrel knight, after securing a prize at a vocal contest, which won him at same time the love of *Elisabeth*, daughter of Landgrave of Thuringia, had mysteriously disappeared. As curtain rises we behold him in a mountain, entrapped by charms of Venus. Wild, unholy orgies of nymphs alternate with seductive songs of sirens. *Tannhauser*, tired of these pleasures, longs to return to outer world. *Venus* begs and threatens in vain. He calls on Virgin Mary, the grotto disappears and he finds himself in a beautiful valley. A young shepherd sings a quaint song. Pilgrams march across stage and disappear. Landgrave and huntsmen arrive, find *Tannhauser* and beg him to return to the castle. He refuses, until *Wolfram*, his generous rival in song and love, begs him to return for *Elisabeth's* sake.

ACT II.—*Elisabeth* greets the returning knight. The *Landgrave*, suspecting her love and feeling sure of the winner, announces another vocal contest, promising his daughter's hand to the victor. Love is given out as subject of the contest. *Wolfram* and other knights sing of pure ideal love, but *Tannhauser* sings of worldly passion, and finally exclaims excitedly that he can only know real love who has been in the mountain of the heathen goddess. Great consternation. The women hurriedly leave, the knights draw their swords. But *Elisabeth* interposes, begs mercy for *Tannhauser*, and permission for him to join the Pilgrams and implore the Pope at Rome to forgive his sins.

ACT III.—*Wolfram* discovers *Elisabeth* kneeling before the cross awaiting *Tannhauser's* return. Pilgrams arrives but he is not among them. After praying alond, she leaves refusing *Wolfram's* escort, who remains and sings his song to evening star. Suddenly he discovers *Tannhauser* in tattered clothes. In a highly dramatic monologue, he tell, how the Pope refused him pardon, unless the dead staff in his hand should again get fresh leaves. In his dispair he wishes to return to *Venus*, who is suddenly seen with her nymphs in a rosy twilight, while perfume and the magic music fill the air. *Tannhauser* seems lost, when once more *Wolfram* uttere the magic word "*Elisabeth*," and the clear phantoms dispear. Procession, chanting funeral chorus, approaches, bearing *Elisabeth* on a bier. *Tannhauser* sinks down on coffin dead.

Nibelungen Trilogy.

Lecture-Recitals at the Piano by WALTER DAMROSCH, at the Berkeley Lyceum, West 44th St. Next Lecture,

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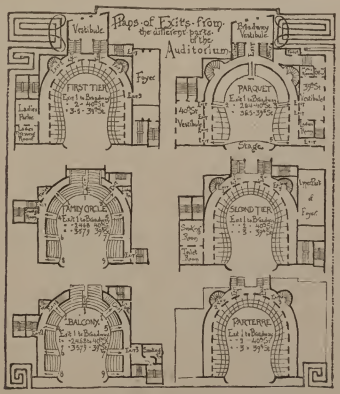

Ladies' Toilet on First Tier.

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MUSIC is the most original of all the arts, being, more than any other, the special creation of the human mind. The sculptor and the painter can find their prototypes and models in the forms of beautiful men and women, and in natural scenery; the poet depicts the actions and feelings of his fellow mortals; and even the architect uses few forms and designs which he might not have copied from the shapes of mountains, trees and flowers. But the musicians have been obliged to *create* their art almost entirely out of their "inner consciousness." Nature plays no symphonies or operas, and the short scraps of melody that are to be found in bird songs, or the noises of waterfalls and pine forests, poetic though they are, could hardly have suggested even an alphabet for the musician's art. He had to invent rhythm, melody and harmony; invent song, the musical forms of the sonata, symphony, song, opera, oratorio, and the countless minor forms of compositions; invent the numerous instruments which have been in use at various times, and the best of which are now united in the modern orchestra; invent a notation a method of writing music and reading it at a glance; and so on. Everything had to be invented, gradually improved and perfected; and the Darwinian law of the survival of the fittest is illustrated in the history of musical scales, forms of composition, and instruments, as well as in the evolution of animal forms.

M. VACCORBEIL, the late lessee of the Grand Opera in Paris, lost about $120,000 in one run of bad luck. The present directors, Ritt & Gaillard, have had better luck, yet they expect to lose about $60,000 by the time their contract expires. They are compelled by their contract to produce a certain number of new works; and new works are always more or less of a lottery. Massenet's "Cid," for instance, brought in about $60,000; but it was all lost on Reyer's "Sigurd." Again, Paladilhe's "Patrie" was a success, and Salvayre's "Dame de Monsoreau" a failure. When Saint-Saens's "Ascanio" is produced, the nightly expense will amount to $4,000, which, allowing for the state subsidy, requires over $3,000 a night merely to cover expenses.

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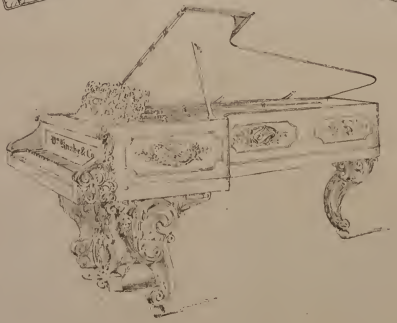

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Mr. Edmund C. Stanton, Director of the Metropolitan Opera House has acquired the sole right for the United States and Canada of the production of all of Wagner's Operas.

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TANNHAUSER, LOHENGRIN, DIE MEISTERSINGER, TRISTAN und ISOLDE, RHEINGOLD, DIE WALKYRE, SIEGFRIED, DIE GOTTERDAMMERUNG.	Richard Wagner.
LES HUGUENOTS, PARDON DE PLOERMEL, ROBERT le DIABLE, LE PROPHETE.	Meyerbeer.
AIDA, TROVATORE, LA TRAVIATA, OTHELLO, MACBETH, MERLIN, FAVORITA, WILLIAM TELL, der TROMPETER von SAKKINGEN, DON GIOVANNI, LA JUIVE, LE ROI D'YS, MASANIELLO, STABAT MATER, FIDELIO.	Verdi. Goldmark. Rossini. Nesslet Mozart. Halevy. Lacy. Auber. Bizet. Beethoven.

During the last two weeks of the Season from March 4th to March 16th, the RING of the NIBELUNGEN will be given in its entirety.

The FIFTH REGULAR SEASON of GRAND OPERA in GERMAN will begin on Wednesday Evening November 28th 1888 and continue until Saturday March 16th 1889. The Season will consist of 65 Performances which will include 47 Subscription Nights and 18 Matinees.

During this period, in addition to the large and varied Repertoire, the RING of the NIBELUNGEN will be completed by the production for the first time in America, of

Das Rheingold.

For this Opera the scenery has been ordered from Germany and the costumes and armour from the designs of Prof. Doepler, who made the original drawings for Richard Wagner.

For the coming Season engagements have been made with the following distinguished Artists:

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Fraulein ETT TROVE.
Fraulein ALMA FEERSTREEM.
Fraulein FELICIE KOSCIOSKA.
Frau MARIE HANFSTAENGL.
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Frau MORAN OLDEN.
Fraulein HEDWIG REIL.
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Herr JULIUS PEROTTI.
Herr WILHELM SEIDLMAYER.

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Orchestra Chairs	$ 3.00
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" (other rows)	.50
Baignoir Boxes (six seats)	30.00
First Tier Boxes (six seats)	60.00

Doors open at 1.30 and 7.30 o'clock. Performances commence at 2 and 8 precisely.

The Libretto sold in the House is the only authorized and correct Edition.

Opera Glasses to hire in the Lobby.

Notices to Attendants. It is especially requested that any inattention or want of courtesy on the part of Ushers should be reported to the Director either in person or by letter.

A FAMOUS SINGER OF THE 18TH CENTURY.

Great as is the fame of Patti, Nilsson, and Jenny Lind, in our days, it was almost surpassed by some of the male sopranos who were fashionable in the last century. One of these was Farinelli, a scion of an aristocratic Neapolitan family. Indirectly this singer was responsible for the development of a form of music with which he had little or nothing to do—the oratorio. In the height of his glory he was brought to London by Handel's rival in operatic management; and his success was so great that Handel had to abandon opera and thenceforth devote himself to oratorio.

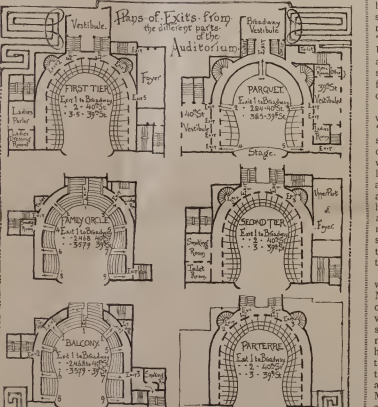
Wherever he went, Farinelli excited the same furore with his brilliant runs and trills. One day the Emperor Charles VI. urged him not to be so extravagant in the use of his voice, and to pay more attention to expression. This induced him to change his style, and he became the favorite of the Emperor, to whom he had to sing the same four songs every day for years, and through whom he gained great influence in political matters.

With the uneducated audiences of the day, however, his popularity depended on the agility and wonderful powers of endurance of his voice. One day he entered into a contest with a trumpeter to see which of the two could hold out a tone longest, and produce the longest chain of trills without taking breath. Another time he began a note so softly and gradually increased it to such loudness that the audience applauded him five minutes. Then he began to sing with such extraordinary rapidity that the orchestra could hardly keep pace with him! Dr. Dommer observes that if a singer indulged in such cheap tricks at the present day he would be hissed; nevertheless, there are not a few people who applaud a tenor for holding on to a high, loud note, indefinitely, for no other reason than that of showing the power of his lungs.

The truth that such vocal tricks as Farinelli delighted in are vulgar, was recognized as early as 1550 by the theorist Caccini, who declared that extensive roulades and passages (*lunghi giri di voce*) were by no means a necessity of good vocal art, but were only calculated to tickle the ears, being in reality antagonistic to expressive song.

THE FEES OF GREAT SINGERS.

A retrospective glance at operahouse and concert-room annals can scarcely fail to startle any right-minded person who may happen to be acquainted with the scale of payment to great singers that obtained from twenty to thirty years ago, as well as that which contemporary vocalists have succeeded in establishing and are strenuously striving to maintain. What was the fee for singing at a concert asked by the gifted Giulia Grisi and her inimitable husband, Mario di Candia? Fifteen pounds or thereabouts, even when those surpassing songsters were in the zenith of their powers and popularity. Mr. Sims Reeves, who in the autumn of his brilliant career demands and obtains one hundred guineas for singing a couple of ballads in the course of an afternoon or evening, was glad, when his voice was at its best, to accept an engagement for himself and his talented wife at Drury Lane, their joint salaries amounting to fifty pounds a week. Madame Sainton, when, as Miss Dolby, she was universally recognized as the finest contralto singer in this country, was content with an honorarium of eight guineas for her services in concert or oratorio. Miss Paton, one of the greatest English vocalists of her day, sang nightly in leading operatic parts for twenty pounds a week, the salary that was also deemed an adequate remuneration for similar services by those eminent tenor singers, Messrs. Harrison, Templeton, and Wilson, as well as by that accomplished artist, Mr. Romer.



Examples could be multiplied, almost without number, of the relatively moderate terms that were asked by vocalists and accorded by impresarii at the time when those who provided musical recreation for the people were able to entertain a reasonable expectation that they would recoup their outlay, and even earn a certain amount of profit on their undertakings. How can they hope to do so nowadays, when—to cite only three salient instances of exaggerated demands put forward by prime donne—Madame Adelina Patti is paid for her doubtless inimitable performances at the rate of four hundred guineas a night, Madame Albani claims one hundred and seventy-five guineas for singing at a Brighton concert, and Madame Christine Nilsson declines to charm any audience by discoursing most excellent music at a lower figure than two hundred and ten pounds sterling? Such are the fees exacted in the Year of Grace 1884 by songstresses of indisputable talent for singing two or, mayhap, three songs, with an interval of an hour between each effort.

FIDES TOOTH.

Here is an old story, concerning which it may be said, that if not true, it is well invented: Mme. Pauline Viardot, the ever-to-be-remembered *Fides* in Meyerbeer's "Le Prophete," had an incisor tooth in her upper jaw which was longer than the rest of her pearly jewels. A few evenings before the first performance of "Le Prophete," during a general rehearsal, Meyerbeer went into her room at the theatre and told her he could not consent to let her sing the part of *Fides*. "How so?" exclaimed the startled and terror-stricken artist. "am I wrong in my interpretation of the rôle?" "Madame," replied the composer, "you are a perfect *Fides*. I could not dream of a tragic singer doing better than you do, but you cannot perform *Fides* unless—unless—" "Unless what?" exclaimed Viardot and burst into tears. "Unless you submit to a painful surgical operation. Unless you have the tooth that disfigures you cut to the length of the others." "Oh, sir, it would be terrible! I couldn't live through the agony." "Not at all, madame, I have just ordered the dentist of the Queen of Prussia to come to Paris for the express purpose of attending your operatic majesty, and you may rely upon his unsurpassed skill."

It was a condition precedent to the performance of *Fides*, and Mme. Viardot placed her precious head in the hands of Dr. Mullkeistrom, who deftly and painlessly removed the obnoxious bit of ivory. On the night of the first production, when the thunders which the greatest *Fides* who has ever lived had evoked, were dying away, Meyerbeer sought Viardot's side, and adjusted to her wrist a diamond bracelet worth 30,000 francs, in the middle of which, surrounded by rubies, was the small bit of tooth which for years had disfigured the great singer's features. It would be interesting to have Mme. Viardot's confirmation of this unique romance.

MOZART'S "DON JUAN."

In 1786, a few months after the successful performance of his "Figaro" in Vienna, Mozart was invited to Prague to witness the immense enthusiasm it had aroused in Prague. As he wrote in one of his letters: "The one subject of conversation here is 'Figaro;' nothing is played, sung or whistled but—'Figaro;' nobody goes to any opera but—'Figaro;' everlastingly 'Figaro.'" Under these circumstances he readily agreed to Bondini's demand that he should write a new opera, specially for Prague, for which he was to receive 100 ducats.

This opera, for which Da Ponte wrote the libretto, was "Don Juan." "On the evening before the representation," says Herr Pohl, "the overture was still wanting, and he worked at it far into the night, while his wife kept him supplied with punch and told him fairy stories to keep him awake. Sleep, however, overcame him, and he was obliged to rest for a few hours, but at seven in the morning the copyist received the score, and it was played at eight in the evening." The first performance took place Oct. 29, 1787.

Dr. Gehring observes that Goethe was not at fault when he oberved that Mozart would have been the man to compose his "Faust." "Don Giovanni" is the expression of a universal genius, which could reproduce in music every emotion of the human heart—great and small—with equal truth to nature. And Dr. Hanslick, the famous Viennese critic, after admitting that there is much in Mozart that has become antiquated, claims "Don Juan" as a distinct exception, which after a life time of critical duty "has preserved its original power over me and fills me at every performance with fresh delight and admiration."

One of the most noteworthy things in "Don Juan" is the fact that the most original and fascinating music in it occurs in the scene where the ghost appears to *Don Juan*. The supernatural always seems to have inspired composers to their best efforts, and it is surprising how many of the best operas are based on such subjects.

"Don Juan" represents the culminating point of Italian opera, and also the point where it meets German opera. For Mozart was quite as much Italian as he was German; and if on the one hand he owed much of his success to the study of Italian vocal models, the Italian composers, Rossini and others, on the other hand, learned much from Mozart regarding the use of the orchestra.

From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

BY GUSTAV KOBBE.

(*Continued from Previous Issues.*)

I said that spectacular works ("scene-painter's and property-master's pieces") called for a far greater quantity of material features than "Tristan and Isolde." It can be stated of Wagner's works in general that the properties required for their production are less numerous and that as a rule the scenery is less gorgeous than that required for spectacular opera. Yet it is more difficult to mount a Wagner opera or music-drama than it is to mount the "Queen of Sheba," "Merlin," "Aïda," "L'Africaine," or "Ferdinand Cortez." The reason is that Wagner's works call for quality instead of quantity. In many of the

The Dragon Singing.

older operas the scenic painter often reproduced mechanically actual buildings or copied parts of them into his scene. Spanish churches and palaces and bits of Italian architecture were frequently utilized. But in painting scenery for a Wagner work the artist must exercise his imagination as well as his hands. The only basis for the scenery of the "Ring des Nibelungen" is the libretto. The interior of *Hunding's* dwelling in the first act of "Die Walküre" must be as dramatically significant as the gestures of the artists. Such a scene, with its stern outlines and sombre coloring, is a far greater triumph of scenic art than the glittering magnificence of Solomon's Temple in the "Queen of Sheba." This point of quality versus quantity was so carefully and successfully elaborated in Mr. Apthorp's article on "Wagner and Scenic Art" (SCRIBNER'S MAGAZINE, November, 1887) that, as far as scenery is concerned, I need not follow the subject any further. But it is as true of the property-master's work as of the scenic artist's. For the former is confronted with problems of great intricacy, the solution of which requires mechanical genius as distinguished from the mere manual dexterity called for in the manufacture of sword, shields, and numerous other properties. Indeed, the mechanical properties used in Wagner's works are constant objects of study, attempts to improve them by simplifying the apparatus for working them being made from time to time. The "Lohengrin" swan is an excellent example of this feature of Wagnerian production. Though many years have passed since "Lohengrin" was performed for the first time, the latest device for bringing on the swan in a life-like manner was introduced only three years ago. The apparatus as at present constructed is the result of the survival of the fittest, its evolution having proceeded on the lines of the principle already stated, that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. Formerly the miniature figures of the swan and *Lohengrin* having been drawn across the background, the knight of the Holy Grail and his ornithological motor suddenly emerged from behind one of the wings directly back of the river's bank and moved half-way across the stage. There *Lohengrin* disembarked and sang his "Farewell, my faithful Swan!"

The latest improvement was devised in order that the swan might have the appearance of swimming down the winding stream. At the same time the apparatus was so con-

(*Continued on page* 5.)

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1. Ogden Goelet.
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35. Cornelius Vanderbilt.
2. Jay Gould.
4. George Peabody Wetmore.
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Wm. C. Andrews. All performances.
8. Cyrus W. Field.
H. D. Brookman. Wednesday.
Harvey Kennedy. Fridays.
10. Mrs. T. J. Osborn.
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12. James Millbank.
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14. Henry Clews. Monday & Friday
A. H. Dodge. Wednesday.
16. Austin Corbin.
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30. Wm. K. Vanderbilt.
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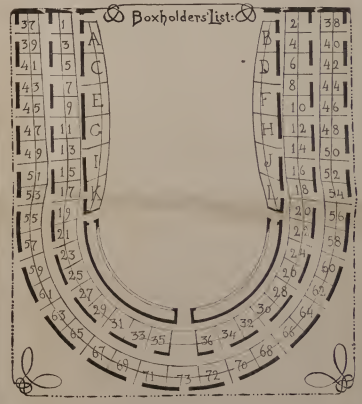
34. Huber R. Bishop.
36. George S. Bowdoin. odd performances.
Miss Renne. evenperformances.



FIRST TIER.

37. Bradley Martin.
39. The Director.
41. George F. Baker.
H. C. Fahnestock.
43. Mrs. Marshall O. Roberts.
Alfred Youngs. Monday.
45. J. C. Barron, M. D.
47. J. H. Schiff.
J. del Calvo. Fridays
48. Mrs. Mason. Mondays.
49. Mrs. J. C. Ayer
51. R. T. Wilson.
53. S. B. French.
55. James A. Roosevelt
57. Wm. Woodward, Jr.
James Stillman.
59. D. O. Mills.
Mrs. Butterfield, odd performances.
61. W. L. Breese.
63. G. G. Haven.
65. D. B. Jennings. odd performances.
65. Samuel D. Babcock.
67. Edward Cooper.
69. Wm. H. Tillinghast. odd performances.
69. W. M. Kingsland. even performances
71. George Bliss.
Levi P. Morton.
73. Mrs. Eugene Kelly Wednesday.
40. J. W. Drexel.
42. George Kemp.
46. James Harriman.
H. M. Flagler.
W. P. Thompson.
48. H. G. Marquand.
50. John de Rayter.
54. J. Osborne Moss.
56. J. Pierpont Morgan.
58. Charles Lanier.
60. James Gordon Bennet
62. C. P. Huntington
64. W. K. Conner.
66. Adrian Iselin, Jr.
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68. Wm. Rhinelander.
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70. James C. Parrish.
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Programme

SEVENTEENTH NIGHT OF THE SUBSCRIPTION,

Friday, January 4th, 1889.

Richard Wagner's Prelude to the Ring of the Nibelung

RHINEGOLD.

WOTAN,	EMIL FISCHER
LOGE,	MAX ALVARY
DONNER,	ALOIS GRIENAUER
FROH,	ALBERT MITTELHAUSER
ALBERICH,	JOSEPH BECK
MIME,	WILLIAM SEDELMAYR
FAFNER,	EUGENE WEISS
FASOLT,	LUDWIG MODLINGER
FRICKA,	FANNY MORAN-OLDEN
FREIA,	KATTI BETTAQUE
WOGLINDE, WELGUNDE, FLOSSHILDE, (Daughters of the Rhine.)	SOPHIE TRAUBMAN, FELICE KASHOSKA, HEDWIG REIL
ERDA,	HEDWIG REIL
MUSICAL DIRECTOR,	HERR ANTON SEIDL
STAGE MANAGER,	THEODORE HABELMANN
CHORUS MASTER,	FRANK DAMROSCH
BALLET MASTER,	HERR AMBROGGIO
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Joseph Joachim,
Rafael Joseffy,
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Franz Rummel,
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C. Saint-Saens,
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Anna Mehlig,
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structed, that it could be worked by only two men. The shell-like craft in which *Lohengrin* stands was built upon a three-wheeled truck (as shown in the illustration), the top of which was just concealed by the set-piece representing the bank of the Scheldt. Under this truck sat two men in positions which enabled them to place their feet on the floor and thus shove the truck along, the man over the front wheel steering by means of a rod connected with this wheel. The swan is supported by two rods running out from the front of the truck. The use of this apparatus necessitates an arrangement of the set-pieces of water different from that formerly in vogue. It is now as shown in the diagram, the drop giving a view of the distant town and the Scheldt winding through the meadow and broadening out toward the foreground.

The neck of the swan is "built" around a steel spring; the body and wings are feathers and swan's-down upon wire-work. It will be remembered that while *Lohengrin* sings his farewell the swan gracefully inclines its head and gently spreads its wings. The former motion is produced by a thin fishing-line which is attached to the swan's beak and pulled by one of the men under the truck. The wings work by a clock-movement. In the last act of "Lohengrin" the swan sinks from view—it is transformed into *Elsa's* brother—and a dove flutters in front of the boat as it bears the knight homeward. This change is effected very simply. The rods upon which the swan rests work on hinges and are held in position by two lines drawn taut by one of the men under the truck, who at the proper moment slackens the line, causing the rods to drop by the weight of the swan, which sinks out of sight. The man sitting near the front wheel then shoves out a rod to the end of which a mechanical dove is attached, it and the curved end of the rod having been concealed behind the prow of *Lohengrin's* shell-like craft. When "Lohengrin" was first given at Her Majesty's, London, an attempt was made to introduce this apparatus. It was duly rehearsed, but at the performance set-water strips *b* and *c* were placed too near the bank, so cramping the truck's steering room that it crashed into the bank. Campanini, who was the *Lohengrin*, dropped sword and shield, and facing the audience shouted: "There's stage-management for you!"

It is noteworthy in connection with this circumstance that the apparatus was devised by an Englishman, and that Wagner employed an English property-master to design and make the dragon for the "Siegfried" performances at Baireuth. The English pantomime productions, which involve the manufacture of numerous mechanical and trick properties, have sharpened the ingenuity of English property-masters until they have come to be acknowledged at the head of their profession. "Siegfried" never having been given in England by any but a German company, whose scenery and properties were brought from Germany, the combat with the dragon remained as ludicrous a feature of the performances of this work as it was conceded to have been at Baireuth, until the production of "Siegfried" at the Metropolitan Opera-House. For this a dragon was designed and manufactured which the German artists declare to be the most practical and impressive monster they have seen. The head of this dragon is papier-maché. The body, thirty feet long, is of thin wire covered with curled leather scales, which are bronzed and painted. This monster, in spite of its size, is worked by a boy who is the dragon's front legs. He is dressed in a suit of canvas painted the color of the dragon's hide and having curled leather scales on the trousers below the knees his shoes being the huge clawed feet. He gets into the dragon behind its head, which conceals him from the waist up, his legs being the dragon's front legs. With his hands he opens and closes its huge mouth and shoves its eyelids over its eyes when it expires. The steam which it breathes out is supplied through an elastic pipe which, entering at the tail, runs through to the throat. The scene lasts about forty minutes and is very exhausting to the front legs. In Germany the artist who sings the dragon's part is inside the hide and sings through a speaking trumpet. At the Metropolitan Opera-House the artist sits under the raised bridge upon which the dragon is placed and sings through a speaking trumpet. His music is on a stand, a stage-hand throws the light of a lamp upon it, and the solo register gives him his cues from the wings. The voice sounds as though it issued from the dragon's throat. The advantage of this arrangement is that it places in the monster a person whose attention is concentrated upon working this mechanical property in the best possible manner. The dragon when not in commission is stabled in mid-air under the paint-bridge. The day of the performance it is lowered by ropes, thoroughly groomed, and then allowed to stretch itself out upon the floor against the rear wall and lie there until the end of the first act. These two illustrations of Wagnerian mechanical properties suffice to show the high order of skill required for their production.

Many properties are the joint products of the property-master and the gas-engineer, the latter executing the most delicate portions of the work. Few people have any idea of the complicated character of this functionary's duties. It is usually thought that his work is limited to lighting the chandelier in the auditorium and turning to the foot-lights and border-lights up and down. In point of fact several of the most beautiful scenes in modern musico-dramatic works depend largely for their effect upon the efficiency of the gas-engineer. The simplest among his many duties are performed at an apparatus which to the uninitiated seems very complex. This is the "gas-table." It consist of a table and an upright slab near the proscenium on the prompt-side. With its seventy-two valves the gas-engineer controls every gas-fixture in the house. It is frequently mistaken by visitors behind the scenes for a soda-water fountain for

(*Continued on page 7.*)

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Scene II. Wotan has caused the giants Fasolt and Fafmir to build him a castle, agreeing—at the instigation of Loki, the god of deceit—to yield Freia, the goddess of youth and beauty, in payment. He in vain strives to avoid fulfilment of his promise. Finally the giants offer to take Alberic's treasure instead. Wotan indignantly refuses to turn thief, until, being deprived of Freia, all the gods turn gray and old. Forced to save himself, he then descends to Nibelheim with Loki.

Scene III. Alberic has now made himself ruler of all his kind, and has amassed a hoard of treasure by help of the Ring. He has also caused his brother Mimi to make him a *Tarnhelm*, or wishing-cap. Loki cunningly persuades him to show off the powers of this cap, and accordingly he changes himself first to a dragon and then to a toad. In the latter form the gods seize and bind him and carry him off a prisoner in triumph.

Scene IV. Forced to yield all his treasures, even the Tarnhelm and Ring, as the price of his freedom, Alberic lays a deadly curse on the latter. It shall cause every one's death who owns it. Wotan is reluctant to yield this potent talisman, until warned by Erda (the goddess of Earth), and on gaining it the two giants quarrel and Fasolt is slain. Struck by the power of the curse, Wotan turns all his thoughts to saving himself from his menacing fate. Donner clears the air with a thunderstorm, and on his rainbow bridge the gods cross to their castle of refuge. Valhalla.

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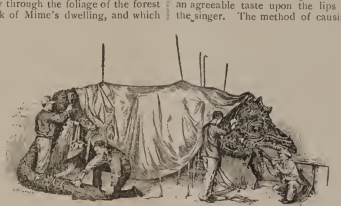
unnaturally, as it somewhat resembles that apparatus. But it is the gas-engineer's responsibility for the light-effects introduced in the course of a performance which taxes his ingenuity; and, as was the case with the scenic artist's and property-master's departments, the most delicate light-problems arise in the preparations for producing Wagner's works.

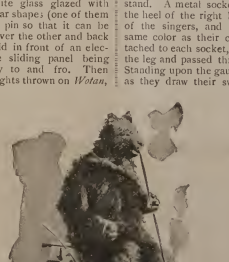
In speaking of the scenic rehearsal I referred to the importance of the light-effects in the first act of "Siegfried." It depends for its picturesqueness more on the successful management of these than on any other element in the performance. To "gas" this act is an exceedingly difficult problem, for in its course a great variety of light-effects are introduced, a number of them simultaneously. For instance, no less than three different kinds of lighting come into play together every time *Siegfried* in the forging scene fans the fire with the bellows. In theatrical parlance the bellows "has to be practically gassed;" which means that the flaring up of the fire and its fitful gleaming upon the surrounding objects must be imitated. The forge is a frame-work, the front, sides, and top being covered. Sunk into the top is a space for a gas-jet, a piece of split gas-pipe and a tube leading into a box immediately underneath, which is filled with lycopodium powder. A person lying under the forge takes a rubber tube, which leads from this box, into his mouth. The gas-jet and the split gas-pipe are worked and used in the same manner as were the jet and burners in the idol in "Ferdinand Cortez"—indeed, the device had been invented for "Siegfried" before the production of Spontini's opera had been decided upon. On the forge is a box painted to resemble a stone. In it are six incandescent electric lights behind a piece of red gelatine. The wire for these runs from a "pocket" in the wing. Near this is also the gas-pocket from which the tube for supplying the gas-jet and split pipe issues and runs along the stage to the hearth. The gas-jet is lighted before the curtain rises. In the wings a man with a mirror stands near an electric light. What occurs when *Siegfried* pulls the handle of the bellows is as follows:

A man in the wings turns a cock admitting the gas to the tube which feeds the split pipe. The gas when it reaches the split is ignited by the burning jet. At the same time the man under the forge blows through the tube which leads into the box of lycopodium powder. A quantity of this volatile powder is thus blown up out of the box. Coming in contact with the jet and the flames from the split-pipe, it blazes up, the ignited particles at the same time floating over the hearth and thus producing the effect of gaseous flames flickering over a bed of coal or embers and running in lambent undulations from the point at which the current from the bellows fanned the fire. The man who turns on the gas makes at the same time electrical connection with the box of incandescent lights, and these shining through the red gelatine throw a red glare upon *Siegfried*. At the same time the man with the mirror so manipulates it that the reflection of the electric light runs up and down the wing behind *Siegfried*. In addition to the lights in the scene of the Forging of the Sword there are several independent light-effects in this act. Among these are the glints of sunshine which play through the foliage of the forest back of Mime's dwelling, and which



Grooming the Dragon.

inspire his terrorized mind with so much dread after the *Wanderer's* direful prophecy. To produce this effect here and in the *Waldweben* scene of the next act, two panels of hammered white glass glazed with lead in irregular shapes (one of them arranged on a pin so that it can be slid sidewise over the other and back again), are held in front of an electric light, the sliding panel being moved rapidly to and fro. Then there are the lights thrown on *Wotan*,



"Siegfried" Bear off Duty.

the sunlight in the forest, and the white light thrown on *Siegfried* just before the curtain goes down. The reader will not wonder, in view of the problems presented to the gas-engineer and the number of men employed to carry out their solution, that this functionary prepares for every act a diagram, technically known as a "gas-plot," upon which is a plan of the scene, the positions of all pockets and lights, the names of the men stationed at them, an outline of their duties, and their cues.

Two light-properties in "Faust"—the fire-cup and the spark-emitting sword of *Mephistopheles*—are worth describing. The fire-cup is a goblet in the bottom of which are chlorate of potash, red fire, and sugar. Above these is suspended a thimble three-quarters filled with sulphuric acid and so delicately balanced that a slight movement causes the acid to drip on the powders and to ignite them, the fumes of the sugar leaving an agreeable taste upon the lips of the singer. The method of causing the sparks to fly from the sword is as follows: Two wire-gauze plates connected with electric wires are placed upon the stage at the points where *Mephistopheles* and *Valentine* are to stand. A metal socket is sunk into the heel of the right buskin of each of the singers, and a wire of the same color as their costumes is attached to each socket, wound around the leg and passed through the belt. Standing upon the gauze plates they, as they draw their swords, slip the ends of the wires into the hilts and, when the swords touch electrical connection is made. The flash of *Wotan's* spear when *Siegfried* cuts it through with one stroke of his sword is produced by an explosion of gun-cotton in the spear and ignited by electricity, the electric wire passing through the weapon. The red glow of the hilt of the sword in the first act of "Die Walküre" is effected with a red incandescent light in a tin box, painted to represent a knot on the tree and hung on a hook just below the hilt. In the apotheosis in "Faust" the angels are seated on saddles fastened to irons which in turn are attached to slots that are raised and lowered by machinery. Behind them is a sky-blue drop, so that they appear to be floating through the air. The palm-tree in the "Queen of Sheba," which bends like a reed in the sirocco, is made of steel springs and is caused to sway by being pulled by an invisible line from behind the wings. The mirage of the *Queen* and her suite is produced by the stereopticon.

The stereopticon plays an important part in modern operatic productions, and many realistic effects are due to its introduction. This is notably the case with lightning, clouds, and the rainbow. Before the use of this apparatus lightning was produced by simply flashing magnesium powder in a pan. The powder is still flashed, but the image of the lightning is thrown upon the back drop or other portions of the scenery with the stereopticon. For this purpose a circular wooden frame is used, through which, near the outside edge, a circular hole about three inches in diameter has been cut. This circular hole is placed opposite the lens of the stereopticon. Upon a glass disc which turns in the wooden frame various figures of lightning are painted, so that when the disc is turned the figures are focussed through the circular hole and flashed, vastly enlarged, upon the scenery. The effect is heightened by having various portions of the scenery painted on some transparent substance and flashing a light behind them, so that as the forked lightning plays over the scenery these portions seem luridly illumined by it. Cloud effects are produced in the same manner, the image being usually thrown upon gauze drops. And the sand-storm in the "Queen of Sheba" is also a stereoscopic effect. The rainbow apparatus consists of a small five-eighths of an inch broad span, composed of blue glass, steel, and a watch-spring, and two adjustable glass prisms. The stereopticon lens magnifies the span to a length of sixty feet, the image being colored by the prisms.

Lightning implies thunder. The old theatrical device for imitating the artillery of the storm was to shake a sheet of iron. This is now almost obsolete in theatrical establishments of the first rank. The so-called "rabbit-hutch" has been substituted for it. This contrivance while far more complicated is also far more effective than the sheet of iron. With one side against the wall of the third fly-gallery, prompt-side, stands a cabinet with six slanting shelves closed by doors which open sideways toward the wall. On each of these shelves are half a dozen cannon-balls, prevented from rolling out only by the closed doors. From under the cabinet runs a broad zinc-lined trough, which, at a distance of eighteen feet from the cabinet, is led through the flooring and then in two long slants to the floor below. At short intervals in the trough are little inequalities of surface. A rope places one of the two men who work the apparatus in communication with the stage. Suppose there are to be two long, loud rolls of thunder. The stage-manager pulls the rope, the man at its end on the second fly-gallery gives the word to the man at

(*To be continued.*)

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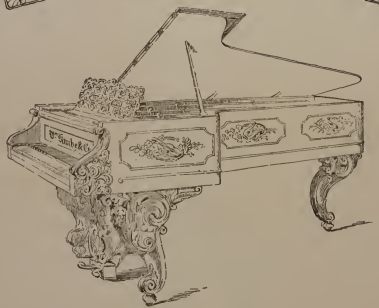

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LES HUGUENOTS,	
LA TRAVIATA,	Meyerbeer
ROBERT LE DIABLE,	
LE PROPHÈTE,	
AIDA,	Verdi.
IL TROVATORE,	
QUEEN OF SHEBA,	Goldmark.
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WILLIAM TELL,	Rossini.
der TROMPETER von SAKKINGEN,	Nessler
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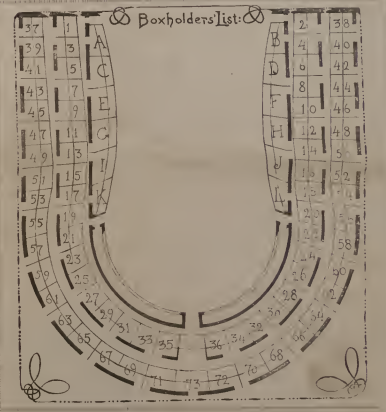

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ARGUMENT.

ACT I. The rising curtain reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage had been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first call for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* a promise never to ask him who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

ACT II. *Telramund* and his wife *Ortrud* are before the palace. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can induce *Elsa* to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa*, is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interrupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

ACT III. Scene at the opening of Act III., represents the bridal chamber. The evil insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstanding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Hardly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King* and *Lohengrin* announces that he is obliged to depart, and that he is one of the knights of the holy Grail whose mission is to assist innocent mortals in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the knight departs.

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with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the op-p-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or music-drama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-master, gas-engineer, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of canvas and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be prepared with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

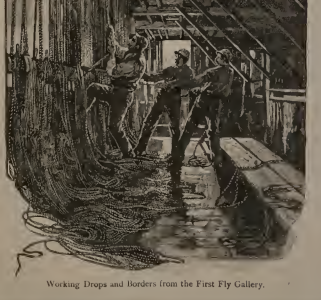
When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last, papier-maché shield for the last "super," there will be an operatic fiasco. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon stumbling blocks in the way of "putting on" their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the managing director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions—simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.

On the Paint Bridge.

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. He ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practical to produce the flames by means of gas supplied through a hose from the wings.

The property-master then made the following note in his plot book: "Flames leap up high from the heathen image—the gas-hose must be detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, invisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.



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During this period in addition to the classic and selected Repertoire, the RING of the NIBELUNGEN will be completed by the production for the 1st time in America, of

Das Rheingold.

For this Opera the scenery has been ordered from Germany and the costumes and armor after the designs of Prof. Doepler who made the original drawings for Richard Wagner.

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During the last season, Mr. Damrosch delivered over one hundred Lecture Recitals on Wagner's Nibelungen Dramas (principally to private classes) in New York, Brooklyn, Boston and Lenox. At the request of many he has decided to give them in public this winter.

At these Lectures Mr. Damrosch takes up the music in detail, playing the greater portion upon the piano, translating the text and explaining the many musical motives and their relation to the poem.

The Course will comprise eight Lecture Recitals, in which the Trilogy will be divided as follows:

Monday Afternoon, Dec. 10, "Das Rheingold." Monday Afternoon, Dec. 17, "Die Walküre, Act I." Monday Afternoon, Dec. 24, "Die Walküre, Acts, II, III." Monday Afternoon Dec. 31, "Siegfried, Act I." Monday Afternoon Jan. 7, "Siegfried, Acts II, III." Monday Afternoon Jan. 14, "Götterdämmerung, Act I." Monday Afternoon Jan. 21, "Götterdämmerung, Act II." Monday Afternoon Jan. 28, "Götterdämmerung, Act III." Beginning at three o'clock.

Price of Subscription for the Course, Six Dollars. Single admission, One Dollar.

Subscription Tickets can be obtained at the Box Office of the Metropolitan Opera House, now open.

MUSIC AMONG THE GREEKS.

"Music is pursued, not only as an alleviation of past toil * * * it has a power of *forming character.*" (Aristotle).

"Song is to mortals of all things the sweetest." (Musaeus).

The Greeks in the flower of their culture gave to music a higher rank both in education and amusement than it has ever held since. The place, power, and value of music are most interestingly discoursed upon by Aristotle in his Politics. He argues in this connection that there is a certain kind of education which is to be valued because it is noble and liberal (*not* useful), and will enable us to take delight in pleasures of an elevated kind; under this head he places music saying: All men "agree that music is one of the "pleasantest things, whether with or without song." He goes further than this, claiming that music is not alone a *recreation;* he states distinctly: "It has power to form character," explaining his assertion thus: "Music conduces to virtue on the "ground that it can form our minds "and habituate us to true pleasures, "as our bodies are made by gymnastics to be of a certain character."

Aristotle's own words, as yet scarcely known in the world of music, are immortal, and should be familiar to every musician. Hear what he says of this noble art:

"It is clear then that there are "branches of learning and education "which we must study with a view "to the enjoyment of leisure, and "these are to be valued *for their own "sake;* whereas those kinds of knowledge which are useful in business "are to be deemed necessary, and "exist for the sake of other things. "Therefore our fathers admitted "music into education, not on the "ground either of its necessity or "utility, for it is not necessary in the "same manner as reading and writing, which are useful in money-"making, and in the management of "a household; nor again like gymnastics which give health and "strength. There remains then the "use of music for *intellectual enjoyment in leisure,* which appears to "have been the reason of its introduction, this being one of the ways "in which it is thought that a free-"man should pass his leisure."

"With good reason music is introduced into social gatherings, *because it makes the hearts of men "glad;* so that on this ground alone "we may assume that the young "ought to be trained in it. For in-"nocent pleasures are not only *in "harmony with the perfect end of life,* "but they also provide relaxation.

"And whereas men rarely attain "the end, but often rest by the way "and amuse themselves, . . it may "be well for them at times to find a "refreshment in music. . . Since "then music is a pleasure, and virtue consists in rejoicing and loving, "and hating aright, there is clearly "nothing which we are so much concerned to acquire and cultivate as "the power of forming right judgments, and of taking delight in good "dispositions and noble actions. "Rhythm and melody supply imitations of anger and gentleness, also "of courage and temperance, and of "virtues and vices in general, which "hardly fall short of the actual affections, as we know from our own "experiences, *for in listening to such "strains our souls undergo a change.*

"The habit of feeling pleasure or "pain at mere representations is not "far removed from the same feeling "about realities."

Aristotle goes on to enumerate the different kinds of music, classifying them according to the moral effect. Some kinds of music, he says, "make men sad and grave . . "others enfeeble the mind, others, "again, produce a moderate and set-"tled temper, which appears to be "the peculiar effect of the Dorian; "the Phrygian inspires enthusiasm. "The same principles apply to "rhythms: some have a character of "rest, others of motion, and of these "latter again, some have a more "vulgar, others a nobler movement. "Enough has therefore been said to "show that music has a power of "forming the character, and should "therefore be introduced into the "education of the young."

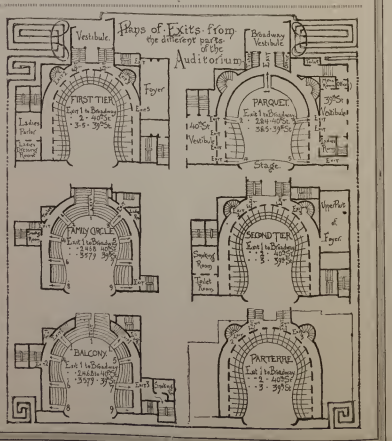
As to musical education he says farther: "They who are to be "judges must also be performers. "The right measure will be attained "if students of music stop short of "the arts which are practised in pro-"fessional contests, and do not seek "to acquire those fantastic marvels "of execution which are now the "fashion. Let the young pursue "their studies until they are able to "feel delight in noble melodies and "rhythms, and not merely in that "common part of music in which "every slave or child, or even some "animals, find pleasure."

It is curious to note the influence ascribed to certain musical instruments. The flute, for instance, was branded as having a bad moral effect; Aristotle says "it is too exciting!" The Lydian harp came in the same category.

Purification was one of the offices of music. Aristotle mentions the use of certain "mystic melodies, which "bring healing and purification to the soul."

While the effect of the stage upon the public has nowhere been more fully recognized than in Greece (the cradle of the music-drama), we find in Aristotle the following powerful statement of the reverse action—the influence of the audience on the character of the performance and performers. "The vulgarity of the "spectator tends to lower the char-"acter of the music and therefore of "the performers; they look to him "—he makes them what they are, "and fashions even their bodies by "the movements *which he expects "them to exhibit.*"

And all this is more than two thousand years old! Here we find expressed by a master of the art, thoughts which we imagined only those of the last quarter century had rightly grasped. And what has been said in our own day and generation of this mighty civilizer and educator—Music. George Eliot writes, "I "agree with you as to the inherent "superiority 'of music' . . painting "and sculpture are 'but an idealizing "of our existence.' Music 'arches "over this existence with another and "'diviner.'"



From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

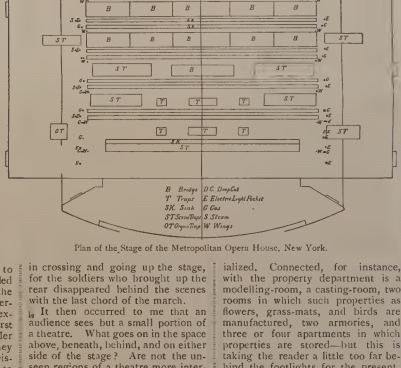
BY GUSTAV KOBBE.

Soon after the curtain had risen on the first performance of Wagner's "Parsifal," at Baireuth, in July, 1882, my attention was suddenly attracted by a peculiar excrescence on one of the rocks in the left foreground of the stage. Gradually, as I looked, the excrescence assumed the shape of a human head, and some minutes afterward I was able to distinguish the face of Wagner himself outlined against the piece of rock scenery. At first I supposed he had ventured out too far from behind the scenes in order to observe the effect of his last music-drama upon the audience. But this supposition was dispelled by the circumstance that he barely looked toward the auditorium. He seemed rather to be watching the singers on the stage. The face remained in view until the panoramic change of scene from the forest to the Castle of the Grail, It struck me as a curious circumstance that although I frequently looked at the face during the progress of the scene, it did not grow into any bolder relief against the rock, but remained almost as flat as though it had been painted into the scenery. Afterward I asked a number of friends in the audience if they had seen what I had. They had not; nor had others of whom they made inquiries. I was beginning to think that the appearance of Wagner's face against the rock was a freak of mirage, resulting perhaps from the positions of some of the lights behind the scenes, when I mentioned the matter to one of the principal singers in the cast. He manifested surprise, not at what I had discovered, but at my having discovered it. He then told me that weeks before the production of "Parsifal," Wagner had chalked little crosses on the stage to indicate the exact spots where he wanted the singers to stand and had also drawn lines to show the direction in which they were to move from one point to another; and had himself drilled them in every movement. At the dress rehearsals and during the performance he had watched them, except during the first scene of the first act, from behind the scenes, in order to observe whether or not they closely followed his directions." Discovering that in the scene referred to he could not command a full view of the stage from any point at which he was entirely hidden from the audience, he had se ected the place where I had noticed him, because there, when the stage was lighted, his complexion and the coloring of the scenery almost blended, and he considered himself safe from detection. I was much impressed at this incident. For it furnished a clue to the vast amount of labor which, unknown to the public, preceded the production of "Parsifal." If one detail in the performance had necessitated so much thought, drilling, and watchfulness, how much of these, beyond the most liberal estimate of the public, must have been developed during the long period of preparation. As I thought the matter over, the energy expended in the performance of the work dwindled into insignificance compared with that which must have been called into play while the work was preparing for production.

Some years later, amid entirely different surroundings—at the Metropolitan Opera-House, New York, during the cathedral scene in Meyerbeer's "Prophet"—I was reminded of my Baireuth experience. In the scene of "The Prophet" a brilliant pageant unfolded itself as smoothly as if it were regulated by a machine controlled in turn by the rhythm of the Coronation March; for each division of the procession came upon the stage with the first beat of the measure at which it made its appearance and kept step with the music. The stage-manager seemed to have calculated the exact interval of time which would be occupied by each division in crossing and going up the stage, while the soldiers who brought up the rear disappeared behind the scenes with the last chord of the march.

It then occurred to me that an audience sees but a small portion of a theatre. What goes on in the space above, beneath, behind, and on either side of the stage? Are not the unseen regions of a theatre more interesting perhaps than those that are seen? These questions arose in my mind during the performance of "The Prophet," as they had at Baireuth. In that instance I had been unable to follow up the subject. In the latter, however, I was more fortunate. For, through the courtesy of the managing director, I was enabled to penetrate the innermost recesses of an opera-house of the first rank, an establishment, a tour of discovery behind whose scenes reveals all the resources of the modern stage; inasmuch as one finds there not only everything pertaining to a theatre, but also the numerous and varied contrivances which have been devised for the production of the works of the modern German repertoire. This is especially true of the Metropolitan Opera-House, because every article used in the performances at that house is manufactured on the premises, and because in the special line of mechanical contrivances needed for the production of Wagner's works, now so prominently before the public, Yankee ingenuity has grafted many improvements on German designs, so that our opera-house, though young in years, has in stage craft a longer head than the old-established German opera-houses.

The regions in which the labor of preparing a musico-dramatic work for production goes on are a veritable bee-hive of activity. They embrace besides the rooms of the heads of the various departments—musical conductor, stage-manager, scenic artist, costumer, property-master, gas-engineer, and master carpenter—those in which their ideas are materialized. Connected, for instance, with the property department is a modelling-room, a casting-room, two rooms in which such properties as flowers, grass-mats, and birds are manufactured, two armories, and three or four apartments in which properties are stored—but this is taking the reader a little too far behind the footlights for the present. Before we begin our voyage of discovery it is well to box the theatrical compass.



Plan of the Stage of the Metropolitan Opera House, New York.

The stage, properly speaking, is that portion of a theatre which can be seen from the auditorium, and the space on either side, behind the proscenium, utilized in shifting the "wings," as the side-scenes are called, when a scene is changing. The stage is width-wise divided into five parts. The side to the extreme left of the spectator is called the prompt-side. The prompter stands there in theatres in which there is no prompter's box. Half-way between the prompt-side and the point which marks half the width of the stage is the prompt-centre. Then there are the centre proper, and, corresponding with the prompt-centre and prompt-side, the opposite-prompt-centre and the opposite-prompt-side, or, as they are always called in theatrical parlance, the o-p-centre and o-p-side The depth of the stage is divided into "entrances" according to the number of wings. Thus the "first-prompt-entrance" is between the proscenium and the first wing on the prompt-side. Corresponding with it on the opposite side is the "first o-p-entrance." All these divisions and their appellations hold good not only of width and depth, but also of height. For instance, the prompt-centre extends from the floor of the stage to the beams far above—a height sometimes of 160 feet—to which are attached the pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes.

Everything above the proscenium arch is summed up in the term "flies," a word more frequently misused than any other theatrical term, and wrongly defined even in the principal dictionaries of the English language. The uninitiated almost invariably use this term in speaking of the strips of canvas painted to resemble sky, foliage, arches, or the ceilings of interiors suspended across the stage above the wings. These are the "borders," and form but a small portion of the flies, which include the border-lights (rows of gas-jets running across the flies and illuminating the borders), innumerable ropes, cleets, pulleys, the beams to which these last are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera-houses of the first rank they are four in number, so that the flies are four stories high. Then, from the prompt-side across to the o-p-side, stretch, a story higher, the beams already referred to. These in the aggregate have two names, according to the position of the person speaking of them. Looking upward from the floor of the stage, he would call them the gridiron; standing on them, he would speak of them as the rigging-loft. The drops in large houses are about 56 feet high, and as they are raised, not rolled up, the space from the top of the borders, on a line with the first fly-gallery, to the gridiron is about 80 feet high, giving room for the drop and 24 feet of rope. There are five ropes to each drop—the prompt, prompt-centre, centre, o-p-centre, and o-p rope. These run from the gridiron down to the first fly-gallery, where they are fastened around cleets and from where they are worked.

While the floor of the stage runs from the footlights to the rear wall of the building, the entire depth is rarely utilized, because a section extending about eight feet forward from the rear wall is reserved for the paint-room. The floor of the paint-room is a platform called the paint-bridge, which extends across the stage and can be raised and lowered between the floor of the stage and the first fly-gallery. The canvas to be painted having been hung in position so that its top is level

(*Continued on page 7.*)

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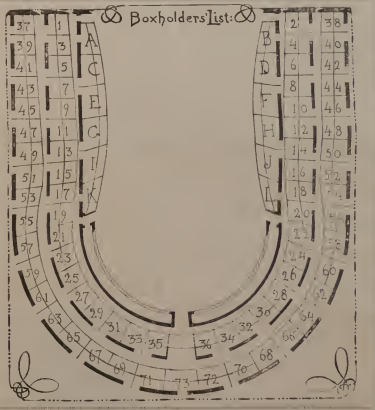

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O. B. Jennings. odd performances.
65. Samuel D. Babcock.
67. Edward Cooper.
69. Wm. H. Tillinghast. odd performances.
71. Wm. H. Kingsland. even performances.
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ARGUMENT.

I. AFRICANE.

Vasco di Gama, a young officer in the Portuguese navy, convinced of the existence of lands hitherto unknown to his countrymen, applies to the Royal Council of Portugal for means wherewith to prosecute his researches; producing, in support of his arguments, two slaves, purchased by him in an African Slave Market, whose features, garb, etc., prove them to be of a race unknown to Europeans. The superstitious ignorance of the Council leads, not only to the refusal of Vasco's application, but to his being forthwith arrested and thrown into a dungeon, his captivity being shared by his two slaves. Selika and Nelusko, the former of whom has become deeply enamored of her master, while she herself is passionately beloved by her companion in bondage, Nelusko. Vasco, however, is soon released from prison, owing to the zealous intervention of Ines (now the wife of Don Pedro), but between whom and Vasco a deep and enduring attachment had long existed. Don Pedro has meantime become possessed of Vasco's papers, plans, etc., and having obtained from the king the command of a ship, he sets sail, hoping to carry out Vasco's projected discoveries, and thereby reap the advantages to which the great navigator's genius and enterprise had so justly entitled him. Don Pedro takes with him, on his voyage, his wife Ines, and the two slaves, Selika and Nelusko, whom he has purchased of their former master. As the ship approaches the Cape of Storms, it is overtaken by a vessel carrying the same colors, and commanded by none other than Vasco in person, whom an unexpected turn of fortune has enabled to fit out a ship for himself. Notwithstanding their mutual hate, Vasco comes on board Don Pedro's ship for the purpose of cautioning him against the numerous dangers with which navigation in those Indies is fraught. A quarrel, however, ensues, during which, in verification of Vasco's warning, the ship, (through the machinations of Nelusko, to whom the steering of the vessel has been entrusted) is suddenly boarded by Indians, who, despite an obstinate resistance, take the entire crew prisoners, and carry them away to a land rich in every tropical beauty, and of which the captive slave Selika now proves to be the queen, she having formerly been captured by Africans, on an occasion when, tempest tossed, her bark had drifted far from her native shores. Don Pedro and his companions are, in accordance with a law of the country, immediately put to death. Selika, to save the life of her beloved Vasco, informs her subjects that a marriage had been contracted between herself and the young Portuguese, during her captivity in Europe. Vasco, overcome by gratitude, is on the point of forgetting his love for Ines, when of a sudden the hapless maiden is heard as she and her attendants are being led to the sacrifice, bewailing her sad fate, and bidding an eternal adieu to her native land. The well-known accents at once revive in Vasco's breast all his former affections for Ines. Selika, heart-broken on finding that her ardent love for Vasco is unreturned, at first determines on signal vengeance, but her better nature subsequently gains the ascendant, and she nobly restores the two lovers to liberty. Despair, however, takes possession of the unhappy queen, and, unable to endure the torments of unrequited passion, she resolves to end her days by inhaling the perfume of the dread mancanilla tree, the exhalations of whose foliage, according to their traditional properties, lull her into a dreamy trance, from the ecstatic visions of which she is awakened by the signal gun, announcing the departure of Vasco and his beloved Ines, to whose happiness, Don Pedro being dead, there is now no longer a barrier. Recalled to the terrible reality of her position, Selika utters a passionate farewell to Vasco, and overcome by the poisonous emanations of the fatal tree, beneath whose death-dealing branches she is still extended, the unhappy queen expires in the arms of her faithful and sorrow-stricken Nelusko.

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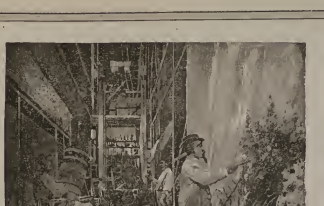
with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the op-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or music-drama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-master, gas-engineer, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of canvas and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be pursued with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last papier-maché shield for the last "super," there will be an operatic Sedan. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

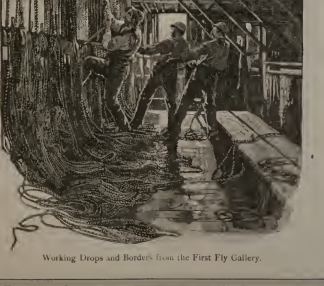
On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon stumbling blocks in the way of "putting on" their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the maganging director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions—simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.



On the Paint Bridge

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. As ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practical to produce the flames by means of gas supplied through a hose from the wings.

The property-master then made the following note in his plot book: "Flames leap up high from the heathen image—the gas-hose must be detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, invisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.



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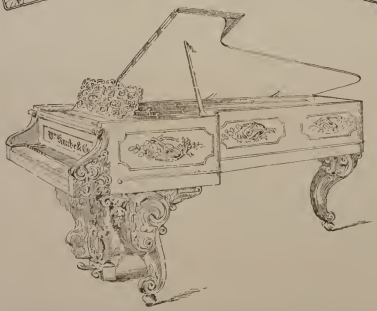

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MUSIC AMONG THE GREEKS.

"Music is pursued, not only as an alleviation of past toil * * * it has a power of *forming character*." (Aristotle).

"Song is to mortals of all things the sweetest." (Musæus).

The Greeks in the flower of their culture gave to music a higher rank both in education and amusement than it has ever held since. The place, power, and value of music are most interestingly discoursed upon by Aristotle in his Politics. He argues in this connection that there is a certain kind of education which is to be valued because it is noble and liberal (*not* useful), and will enable us to take delight in pleasures of an elevated kind: under this head he places music saying: All men "agree that music is one of the "pleasantest things, whether with or without song." He goes further than this, claiming that music is not alone a *recreation;* he states distinctly: "It has power to form character," explaining his assertion thus: "Music conduces to virtue on the "ground that it can form our minds "and habituate us to true pleasures, "as our bodies are made by gymnastics to be of a certain character."

Aristotle's own words, as yet scarcely known in the world of music, are immortal, and should be familiar to every musician. Hear what he says of this noble art:

"It is clear then that there are "branches of learning and education "which we must study with a view "to the enjoyment of leisure, and "these are to be valued *for their own* "*sake;* whereas those kinds of knowledge which are useful in business "are to be deemed necessary, and "exist for the sake of other things. "Therefore our fathers admitted "music into education, not on the "ground either of its necessity or "utility, for it is not necessary in the "same manner as reading and writing, which are useful in money-"making, and in the management of "a household; nor again like gymnastics which give health and "strength. There remains then the "use of music for *intellectual en-*"*joyment in leisure*, which appears to "have been the reason of its introduction, this being one of the ways "in which it is thought that a free-"man should pass his leisure."

"With good reason music is introduced into social gatherings, *be-*"*cause it makes the hearts of men* "*glad;* so that on this ground alone "we may assume that the young "ought to be trained in it. For innocent pleasures are not only *in* "*harmony with the perfect end of life*," but they also provide relaxation,

"And whereas men rarely attain "the end, but often rest by the way "and amuse themselves, . . it may "be well for them at times to find a "refreshment in music. . . Since "then music is a pleasure, and virtue consists in rejoicing and loving, "and hating aright, there is clearly "nothing which we are so much concerned to acquire and cultivate as "the power of forming right judgments, and of taking delight in good "dispositions and noble actions. "Rhythm and melody supply imitations of anger and gentleness, also "of courage and temperance, and of "virtues and vices in general, which "hardly fall short of the actual affections, as we know from our own "experiences, *for in listening to such* "*strains our souls undergo a change.* "The habit of feeling pleasure or "pain at mere representations is not "far removed from the same feeling "about realities."

Aristotle goes on to enumerate the different kinds of music, classifying them according to the moral effect. Some kinds of music, he says, "make men sad and grave . . "others enfeeble the mind, others "again, produce a moderate and settled temper, which appears to be "the peculiar effect of the Dorian; "the Phrygian inspires enthusiasm. "The same principles apply to "rhythms: some have a character of "rest, others of motion, and of these "latter again, some have a more "vulgar, others a nobler movement. "Enough has therefore been said to "show that music has a power of "forming the character, and should "therefore be introduced into the "education of the young."

As to musical education he says farther: "They who are to be "judges must also be performers. "The right measure will be attained "if students of music stop short of "the arts which are practised in pro-"fessional contests, and do not seek "to acquire those fantastic marvels "of execution which are now the "fashion. Let the young pursue "their studies until they are able to "feel delight in noble melodies and "rhythms, and not merely in that "common part of music in which "every slave or child, or even some "animals, find pleasure."

It is curious to note the influence ascribed to certain musical instruments. The flute, for instance, was branded as having a bad moral effect; Aristotle says "it is too exciting!" The Lydian harp came in the same category.

Purification was one of the offices of music. Aristotle mentions the use of certain "mystic melodies, which "bring healing and purification to the soul."

While the effect of the stage upon the public has nowhere been more fully recognized than in Greece (the cradle of the music-drama), we find in Aristotle the following powerful statement of the reverse action—the influence of the audience on the character of the performance and performers. "The vulgarity of the "spectator tends to lower the char-"acter of the music and therefore of "the performers; they look to him "—he makes them what they are, "and fashions even their bodies by "the movements *which he expects* "*them to exhibit.*"

And all this is more than two thousand years old! Here we find expressed by a master of the art, thoughts which we imagined only those of the last quarter century had rightly grasped. And what has been said in our own day and generation of this mighty civilizer and educator —Music. George Eliot writes, "I "agree with you as to the inherent "superiority 'of music' . painting "and sculpture are 'but an idealizing "of our existence.' Music 'arches "over this existence with another and "'diviner.'"

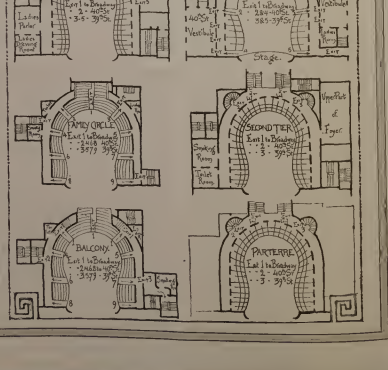
WAGNER ON MOZART.

It may be well to correct the absurd notion which Wagner's enemies have assiduously spread that he looked upon Mozart with the contempt of a superior genius. On the contrary, he says, in his "Oper und Drama"—"I point out to you again the glorious composer, in whom music was all that she can be in man, when she, in the fullness of her nature, is music wholly, and nothing but music. Look upon Mozart! Was he the less a musician because he was only thoroughly a musician, and was not and did not wish to be anything else but a musician? Look at "Don Giovanni." Where has music assumed such infinitely pure individuality, and where has she known so surely and directly to delineate character in richest and overflowing fullness as here?"

WEBER ANECDOTES.

One day Weber received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the sonata in C which he had dedicated to her. On this subject he subsequently wrote to a friend: "The princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a princess, I should be at liberty to tell her *that I fully agree with her*."

At his publisher's office in Offenbach Weber for the first time saw an autograph of Mozart's, and his behavior on this occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, "Happy the paper on which his hand has rested."



From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

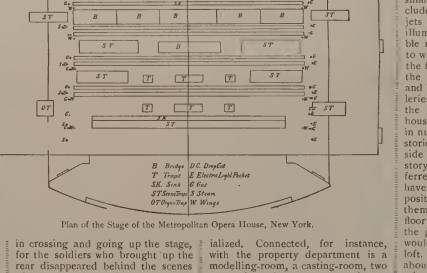
BY GUSTAV KOBBE.

SOON after the curtain had risen on the first performance of Wagner's "Parsifal," at Baireuth, in July, 1882, my attention was suddenly attracted by a peculiar excrescence on one of the rocks in the left foreground of the stage. Gradually, as I looked, the excrescence assumed the shape of a human head, and some minutes afterward I was able to distinguish the face of Wagner himself outlined against the piece of rock scenery. At first I supposed he had ventured out too far from behind the scenes in order to observe the effect of his last music-drama upon the audience. But this supposition was dispelled by the circumstance that he rarely looked toward the auditorium. He seemed rather to be watching the singers on the stage. The face remained in view until the panoramic change of scene from the forest to the Castle of the Grail. It struck me as a curious circumstance that although I frequently looked at the face during the progress of the scene, it did not grow into any bolder relief against the rock, but remained almost as flat as though it had been painted into the scenery. Afterward I asked a number of friends in the audience if they had seen what I had. They had not; nor had others of whom they made inquiries. I was beginning to think that the appearance of Wagner's face against the rock was a freak of mirage, resulting perhaps from the positions of some of the lights behind the scenes, when I mentioned the matter to one of the principal singers in the cast. He manifested surprise, not at what I had discovered, but at my having discovered it. He then told me that weeks before the production of "Parsifal," Wagner had chalked little crosses on the stage to indicate the exact spots where he wanted the singers to stand and had also drawn lines to show the direction in which they were to move from one point to another; and had himself drilled them in every movement. At the dress rehearsals and during the performance he had watched them, except during the first scene of the first act, from behind the scenes, in order to observe whether or not they closely followed his directions. Discovering that in the scene referred to he could not command a full view of the stage from any point at which he was entirely hidden from the audience, he had selected the place where I had noticed him, because there, when the stage was lighted, his complexion and the coloring of the scenery almost blended, and he considered himself safe from detection. I was much impressed at this incident. For it furnished a clue to the vast amount of labor which, unknown to the public, preceded the production of "Parsifal." If one detail in the performance had necessitated so much thought, drilling, and watchfulness, how much of these, beyond the most liberal estimate of the public, must have been developed during the long period of preparation. As I thought the matter over, the energy expended in the performance of the work dwindled into insignificance compared with that which must have been called into play while the work was preparing for production.

Some years later, amid entirely different surroundings—at the Metropolitan Opera-House, New York, during the cathedral scene in Meyerbeer's "Prophet"—I was reminded of my Baireuth experience. In the scene of "The Prophet" a brilliant pageant unfolded itself as smoothly as if it were regulated by a machine controlled in turn by the rhythm of the Coronation March; for each division of the procession came upon the stage with the first beat of the measure at which it made its appearance and kept step with the music. The stage-manager seemed to have calculated the exact interval of time which would be occupied by each division in crossing and going up the stage, for the soldiers who brought up the rear disappeared behind the scenes with the last chord of the march.

It then occurred to me that an audience sees but a small portion of a theatre. What goes on in the space above, beneath, behind, and on either side of the stage? Are not the unseen regions of a theatre more interesting perhaps than those that are seen? These questions arose in my mind during the performance of "The Prophet," as they had at Baireuth. In that instance I had been unable to follow up the subject. In the latter, however, I was more fortunate. For, through the courtesy of the managing director, I was enabled to penetrate the innermost recesses of an opera-house of the first rank, an establishment, a tour of discovery behind whose scenes reveals all the resources of the modern stage; inasmuch as one finds there not only everything pertaining to a theatre, but also the numerous and varied contrivances which have been devised for the production of the works of the modern German repertoire. This is especially true of the Metropolitan Opera-House, because every article used in the performances at that house is manufactured on the premises, and because in the special line of mechanical contrivances needed for the production of Wagner's works, now so prominently before the public, Yankee ingenuity has grafted many improvements on German designs, so that our opera-house, though young in years, has in stage craft a longer head than the old-established German opera-houses.

The regions in which the labor of preparing a musico-dramatic work for production goes on are a veritable bee-hive of activity. They embrace besides the rooms of the heads of the various departments—musical conductor, stage-manager, scenic artist, costumer, property-master, gas-engineer, and master carpenter—those in which their ideas are materialized. Connected, for instance, with the property department is a modelling-room, a casting-room, two rooms in which such properties as flowers, grass-mats, and birds are manufactured, two armories, and three or four apartments in which properties are stored—but this is taking the reader a little too far behind the footlights for the present. Before we begin our voyage of discovery it is well to box the theatrical compass.



Plan of the Stage of the Metropolitan Opera House, New York.

The stage, properly speaking, is that portion of a theatre which can be seen from the auditorium, and the space on either side, behind the proscenium, utilized in shifting the "wings," as the side-scenes are called, when a scene is changing. The stage is width-wise divided into five parts. The side to the extreme left of the spectator is called the prompt-side. The prompter stands there in theatres in which there is no prompter's box. Half-way between the prompt-side and the point which marks half the width of the stage is the prompt-centre. Then there are the centre proper, and, corresponding with the prompt-centre and prompt-side, the opposite-prompt-centre and the opposite-prompt-side, or, as they are always called in theatrical parlance, the o-p-centre and o-p-side. The depth of the stage is divided into "entrances" according to the number of wings. Thus the "first-prompt-entrance" is between the proscenium and the first wing on the prompt-side. Corresponding with it on the opposite side is the "first o-p-entrance," etc. These divisions and their appellations hold good not only of width and depth, but also of height. For instance, the prompt-centre extends from the floor of the stage to the beams far above—a height sometimes of 160 feet—to which are attached the pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes.

Everything above the proscenium arch is summed up in the term "flies," a word more frequently misused than any other theatrical term, and wrongly defined even in the principal dictionaries of the English language. The uninitiated almost invariably use this term in speaking of the strips of canvas painted to resemble sky, foliage, arches, or the ceilings of interiors suspended across the stage above the wings. These are the "borders," and form but a small portion of the flies, which include the border-lights (rows of gas-jets running across the flies and illuminating the borders), innumerable ropes, cleets, pulleys, the beams to which these last are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera-houses of the first rank they are four in number, so that the flies are four stories high. Then, from the prompt-side across to the o-p-side, stretch, a story higher, the beams already referred to. These in the aggregate have two names, according to the position of the person speaking of them. Looking upward from the floor of the stage, he would call them the gridiron; standing on them, he would speak of them as the rigging-loft. The drops in large houses are about 56 feet high, and as they are raised, not rolled up, the space from the top of the borders, on a line with the first fly-gallery, to the gridiron is about 80 feet high, giving room for the drop and 24 feet of rope. There are five ropes to each drop—the prompt, prompt-centre, centre, o-p-centre, and o-p rope. These run from the gridiron down to the first fly-gallery, where they are fastened around cleets and from where they are worked.

While the floor of the stage runs from the footlights to the rear wall of the building, the entire depth is rarely utilized, because a section extending about eight feet forward from the rear wall is reserved for the paint-room. The floor of the paint-room is a platform called the paint-bridge, which extends across the stage and can be raised and lowered between the floor of the stage and the first fly-gallery. The canvas to be painted having been hung in position so that its top is level

(*Continued on page* 7.)

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MINISTER	ALOIS GRIENAUER
LEONORE (Fidelio)	FANNY MORAN OLDEN
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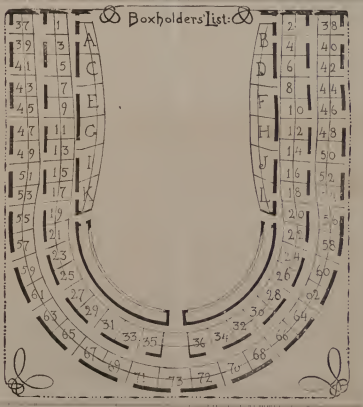

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ACT II.—In act second Florestan is seen in his subterranean abode, sitting on a stone and lamenting his fate. Rocco and Leonora appear with tools for digging, and remove a stone and the soil above a cistern. Florestan fails to recognize his wife, who gives him some wine. When Pizarro, at a signal by Rocco, descends and is about to stab the prisoner, Fidelio suddenly draws a pistol and bids him stand back. At this moment a bugle-call is heard outside. The minister has arrived just in time to punish Pizarro, and re-unites Florestan and Leonora.

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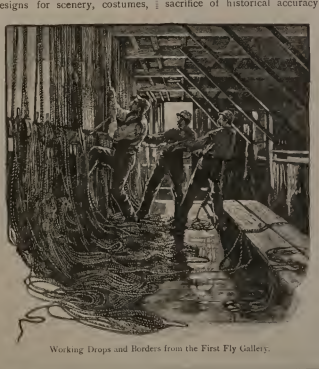
with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the o-p-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or music-drama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-master, gas-meter, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of canvas and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be prepared with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last papier-maché shield for the last "super," there will be an operatic Sedan. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

On the Paint Bridge

On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon stumbling blocks in the way of "putting on" their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the managing director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage-art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions—simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.



Working Drops and Borders from the First Fly Gallery.

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. He ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practicable to produce the flames by means of gas supplied through a hose from the wings.

The property-master then made the following note in his plot book: "Flames leap up high from the heathen image—the gas-hose must be detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, invisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.

(*To be Continued.*)

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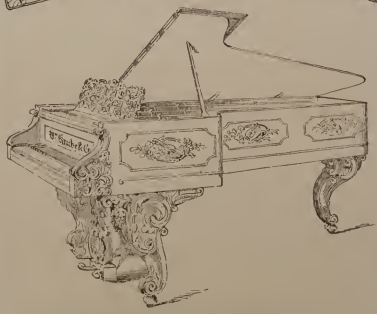

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MUSIC AMONG THE GREEKS.

"Music is pursued, not only as an alleviation of past toil * * * it has a power "of *forming character*." (Aristotle).

"Song is to mortals of all things the sweetest." (Musæus).

The Greeks in the flower of their culture gave to music a higher rank both in education and amusement than it has ever held since. The place, power, and value of music are most interestingly discoursed upon by Aristotle in his Politics. He argues in this connection that there is a certain kind of education which is to be valued because it is noble and liberal (*not* useful), and will enable us to take delight in pleasures of an elevated kind; under this head he places music saying: All men "agree that music is one of the "pleasantest things, whether with or without song." He goes further than this, claiming that music is not alone a *recreation;* he states distinctly: "It has power to form character," explaining his assertion thus: "Music conduces to virtue on the "ground that it can form our minds "and habituate us to true pleasures, "as our bodies are made by gymnastics to be of a certain character."

Aristotle's own words, as yet scarcely known in the world of music, are immortal, and should be familiar to every musician. Hear what he says of this noble art:

"It is clear then that there are "branches of learning and education "which we must study with a view "to the enjoyment of leisure, and "these are to be valued *for their own "sake;* whereas those kinds of knowledge which are useful in business "are to be deemed necessary, and "exist for the sake of other things. "Therefore our fathers admitted "music into education, not on the "ground either of its necessity or "utility, for it is not necessary in the "same manner as reading and writing, which are useful in money-"making, and in the management of "a household; nor again like gym-"nastics which give health and "strength. There remains then the "use of music for *intellectual enjoyment in leisure*, which appears to "have been the reason of its introduction, this being one of the ways "in which it is thought that a free-"man should pass his leisure."

"With good reason music is introduced into social gatherings, *because it makes the hearts of men "glad;* so that on this ground alone "we may assume that the young "ought to be trained in it. For in-"nocent pleasures are not only *in "harmony with the perfect end of life*, "but they also provide relaxation.

"And whereas men rarely attain "the end, but often rest by the way "and amuse themselves, . . it may "be well for them at times to find a "refreshment in music. . . Since "then music is a pleasure, and vir-"tue consists in rejoicing and loving, "and hating aright, there is clearly "nothing which we are so much con-"cerned to acquire and cultivate as "the power of forming right judg-"ments, and of taking delight in good "dispositions and noble actions. "Rhythm and melody supply imita-"tions of anger and gentleness, also "of courage and temperance, and of "virtues and vices in general, which "hardly fall short of the actual affec-"tions, as we know from our own "experiences, *for in listening to such "strains our souls undergo a change.* "The habit of feeling pleasure or "pain at mere representations is not "far removed from the same feeling "about realities."

Aristotle goes on to enumerate the different kinds of music, classifying them according to the moral effect. Some kinds of music, he says, "make men sad and grave . . "others enfeeble the mind, others, "again, produce a moderate and set-"tled temper, which appears to be "the peculiar effect of the Dorian; "the Phrygian inspires enthusiasm. "The same principles apply to "rhythms: some have a character of "rest, others of motion, and of these "latter again, some have a more "vulgar, others a nobler movement. "Enough has therefore been said to "show that music has a power of "forming the character, and should "therefore be introduced into the "education of the young."

As to musical education he says farther: "They who are to be "judges must also be performers. "The right measure will be attained "if students of music stop short of "the arts which are practised in pro-"fessional contests, and do not seek "to acquire those fantastic marvels "of execution which are now the "fashion. Let the young pursue "their studies until they are able to "feel delight in noble melodies and "rhythms, and not merely in that "common part of music in which "every slave or child, or even some "animals, find pleasure."

It is curious to note the influence ascribed to certain musical instruments. The flute, for instance, was branded as having a bad moral effect; Aristotle says "it is too exciting!" The Lydian harp came in the same category.

Purification was one of the offices of music. Aristotle mentions the use of certain "mystic melodies, which "bring healing and purification to the soul."

While the effect of the stage upon the public has nowhere been more fully recognized than in Greece (the cradle of the music-drama), we find in Aristotle the following powerful statement of the reverse action—the influence of the audience on the character of the performance and performers. "The vulgarity of the "spectator tends to lower the char-"acter of the music and therefore of "the performers; they look to him "—he makes them what they are, "and fashions even their bodies by "the movements *which he expects "them to exhibit.*"

And all this is more than two thousand years old! Here we find expressed by a master of the art, thoughts which we imagined only those of the last quarter century had rightly grasped. And what has been said in our own day and generation of this mighty civilizer and educator —Music. George Eliot writes, "I "agree with you as to the inherent "superiority 'of music' . . painting "and sculpture are 'but an idealizing "of our existence.' Music 'arches "over this existence with another and "'diviner.'"

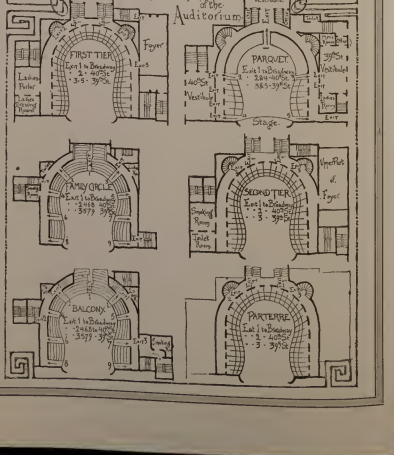
WAGNER ON MOZART.

It may be well to correct the absurd notion which Wagner's enemies have assiduously spread that he looked upon Mozart with the contempt of a superior genius. On the contrary, he says, in his "Oper und Drama":—"I point out to you again the glorious composer, in whom music was all that she can be in man, when she, in the fullness of her nature, is music wholly, and nothing but music. Look upon Mozart! Was he the less a musician because he was only thoroughly a musician, and was not and did not wish to be anything else but a musician? Look at "Don Giovanni." Where has music assumed such infinitely pure individuality, and where has she known so surely and directly to delineate character in richest and overflowing fullness as here?"

WEBER ANECDOTES.

One day Weber received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the sonata in C which he had dedicated to her. On this subject he subsequently wrote to a friend: "The princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a princess, I should be at liberty to tell her *that I fully agree with her.*"

At his publisher's office in Offenbach Weber for the first time saw an autograph of Mozart's, and his behavior on this occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, "Happy the paper on which his hand has rested."



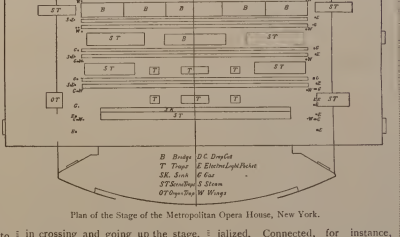
From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

BY GUSTAV KOBBE.

Soon after the curtain had risen on the first performance of Wagner's "Parsifal," at Baireuth, in July, 1882, my attention was suddenly attracted by a peculiar excrescence on one of the rocks in the left foreground of the stage. Gradually, as I looked, the excrescence assumed the shape of a human head, and some minutes afterward I was able to distinguish the face of Wagner himself outlined against the piece of rock scenery. At first I supposed he had ventured out too far from behind the scenes in order to observe the effect of his last music-drama upon the audience. But this supposition was dispelled by the circumstance that he rarely looked toward the auditorium. He seemed rather to be watching the singers on the stage. The face remained in view until the panoramic change of scene from the forest to the Castle of the Grail. It struck me as a curious circumstance that although I frequently looked at the face during the progress of the scene, it did not grow into any bolder relief against the rock, but remained almost as flat as though it had been painted into the scenery. Afterward I asked a number of friends in the audience if they had seen what I had. They had not; nor had others of whom they made inquiries. I was beginning to think that the appearance of Wagner's face against the rock was a freak of mirage, resulting perhaps from the positions of some of the lights behind the scenes, when I mentioned the matter to one of the principal singers in the cast. He manifested surprise, not at what I had discovered, but at my having discovered it. He then told me that weeks before the production of "Parsifal," Wagner had chalked little crosses on the stage to indicate the exact spots where he wished the singers to stand and had also drawn lines to show the direction in which they were to move from one point to another, and had himself outlined them in every movement. At the dress rehearsals and during the performance he had watched them, except during the first scene of the first act, from behind the scenes, in order to observe whether or not they closely followed his directions. Discovering that in the scene referred to he could not command a full view of the stage from any point at which he was entirely hidden from the audience, he had selected the place where I had noticed him, because there, when the stage was lighted, his complexion and the coloring of the scenery almost blended, and he considered himself safe from detection. I was much impressed at this incident. For it furnished a clue to the vast amount of labor which, unknown to the public, preceded the production of "Parsifal." If one detail in the performance had necessitated so much thought, drilling, and watchfulness, how much of these, beyond the most liberal estimate of the public, must have been developed during the long period of preparation. As I thought the matter over, the energy expended in the performance of the work dwindled into insignificance compared with that which must have been called into play while the work was preparing for production.

Some years later, amid entirely different surroundings—at the Metropolitan Opera-House, New York, during the cathedral scene in Meyerbeer's "Prophet"—I was reminded of my Baireuth experience. In the scene of "The Prophet" a brilliant pageant unfolded itself as smoothly as if it were regulated by a machine controlled in turn by the rhythm of the Coronation March; for each division of the procession came upon the stage with the first beat of the measure at which it made its appearance and kept step with the music. The stage-manager seemed to have calculated the exact interval of time which would be occupied by each division in crossing and going up the stage, for the soldiers who brought up the rear disappeared behind the scenes with the last chord of the march.



Plan of the Stage of the Metropolitan Opera House, New York.

It then occurred to me that an audience sees but a small portion of a theatre. What goes on in the space above, beneath, behind, and on either side of the stage? Are not the unseen regions of a theatre more interesting perhaps than those that are seen? These questions arose in my mind during the performance of "The Prophet," as they had at Baireuth. In that instance I had been unable to follow up the subject. In the latter, however, I was more fortunate. For, through the courtesy of the managing director, I was enabled to penetrate the innermost recesses of an opera-house of the first rank, an establishment, a tour of discovery behind whose scenes reveals all the resources of the modern stage; inasmuch as one finds there not only everything pertaining to a theatre, but also the numerous and varied contrivances which have been devised for the production of the works of the modern German repertoire. This is especially true of the Metropolitan Opera-House, because every article used in the performances at that house is manufactured on the premises, and because in the special line of mechanical contrivances needed for the production of Wagner's works, now so prominently before the public, Yankee ingenuity has grafted many improvements on German designs, so that our opera-house, though young in years, has in stage-craft a longer lead than the old-established German opera-houses.

The regions in which the labor of preparing a musico-dramatic work for production goes on are a veritable bee-hive of activity. They embrace besides the rooms of the heads of the various departments—musical conductor, stage-manager, scenic artist, costumer, property-master, gas-engineer, and master carpenter—those in which their ideas are materialized. Connected, for instance, with the property department is a modelling-room, a casting-room, two rooms in which such properties as flowers, grass-mats, and birds are manufactured, two armories, and three or four apartments in which properties are stored—but this is taking the reader a little too far behind the footlights for the present. Before we begin our voyage of discovery it is well to box the theatrical compass.

The stage, properly speaking, is that portion of a theatre which can be seen from the auditorium, and the space on either side, behind the proscenium, utilized in shifting the "wings," as the side-scenes are called, when a scene is changing. The stage is width-wise divided into five parts. The side to the extreme left of the spectator is called the prompt-side. The prompter stands there in theatres in which there is no prompter's box. Half-way between the prompt-side and the point which marks half the width of the stage is the prompt-centre. Then there are the centre proper, and, corresponding with the prompt-centre and prompt-side, the opposite-prompt-centre and the opposite-prompt-side, or, as they are always called in theatrical parlance, the o-p-centre and o-p-side. The depth of the stage is divided into "entrances" according to the number of wings. Thus the "first prompt-entrance" is between the proscenium and the first wing on the prompt-side. Corresponding with it on the opposite side is the "first o-p-entrance." All these divisions and their appellations hold good not only of width and depth, but also of height. For instance, the prompt-centre extends from the floor of the stage to the beams far above—a height sometimes of 160 feet—to which are attached the pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes.

Everything above the proscenium arch is summed up in the term "flies," a word more frequently misused than any other theatrical term, and wrongly defined even in the principal dictionaries of the English language. The uninitiated almost invariably use this term in speaking of the strips of canvas painted to resemble sky, foliage, arches, or the ceilings of interiors suspended across the stage above the wings. These are the "borders," and form but a small portion of the flies, which include the border-lights (rows of gasjets running across the flies and illuminating the borders), innumerable ropes, cleets, pulleys, the beams to which these last are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera-houses of the first rank they are four in number, so that the flies are four stories high. Then, from the prompt-side across to the o-p-side, stretch, a story higher, the beams already referred to. These in the aggregate have many names, according to the position of the person speaking of them. Looking upward from the floor of the stage, he would call them the gridiron; standing on them, he would speak of them as the rigging-loft. The drops in large houses are about 56 feet high, and as they are raised, not rolled up, the space from the top of the borders, on a line with the first fly-gallery, to the gridiron is about 80 feet high, giving room for the drop and 24 feet of rope. There are five ropes to each drop—the prompt, prompt-centre, centre, o-p-centre, and o-p rope. These run from the gridiron down to the first fly-gallery, where they are fastened around cleets and from where they are worked.

While the floor of the stage runs from the footlights to the rear wall of the building, the entire depth is rarely utilized, because a section extending about eight feet forward from the rear wall is reserved for the paint-room. The floor of the paint-room is a platform called the paint-bridge, which extends across the stage and can be raised and lowered between the floor of the stage and the first fly-gallery. The canvas to be painted having been hung in position so that its top is level

(*Continued on page* 7.)

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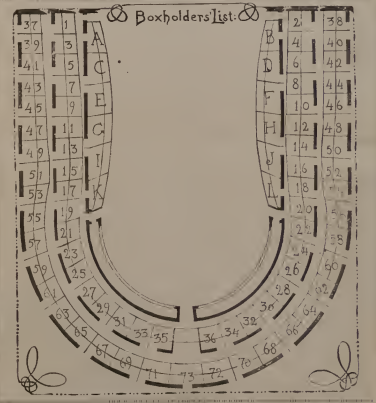

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ARGUMENT.

The liberation of the Swiss Cantons from the Austrian yoke, through the patriotism of William Tell, forms the basis of the Opera. Gesler, the stern and cruel Governor of the Provinces, has a sister, named Matilda, who is beloved by Arnold, the son of the patriarch of the country, Melcthal. An agent of Gesler having offered an insult to the daughter of Leuthold, a herdsman, is killed by her father, who, compelled to escape by crossing the lake, is ferried over by William Tell, a bold mountaineer, who has long cherished the design of freeing his countrymen from the tyranny of the Austrians. The disaffection of the people spreading, Melcthal, who is suspected of inciting them to insubordination, is executed, by the order of Gesler; and this act makes Arnold at once renounce his love for Matilda and join the band of patriots under William Tell. At a festival, Gesler orders the people to bow before his hat, which is elevated on a pole. Tell, refusing to do this, is arrested with his son Jemmy; but the tyrant agrees to spare the life of his son on condition that Tell, who is well known as a skilled archer, can shoot an apple placed on the boy's head. Although the distance is considerable, Tell accomplishes the feat; but dropping an arrow, confesses that he intended it for Gesler, had he failed The Governor, on hearing this, orders Tell to be thrown into a dungeon, from which, however, he escapes, and again stirring up his countrymen to revolt, Gesler is killed by an arrow from Tell. The Opera concludes with the union of Matilda and Arnold.

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with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the o-p-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or musicdrama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-master, gas-engineer, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of canvas and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be prepared with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

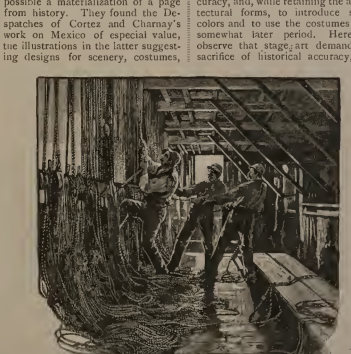
When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last papier-maché shield for the last "super," there will be an operatic Sedan. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon, stumbling blocks in the way of "putting on" their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the managing director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions — simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.

On the Paint Bridge

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. He ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practical to produce the flames by means of gas supplied through a hose from the wings.

The property-master then made the following note in his pilot book: "Flames leap up high from the heathen image—the gas-hose must he detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, iovisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.



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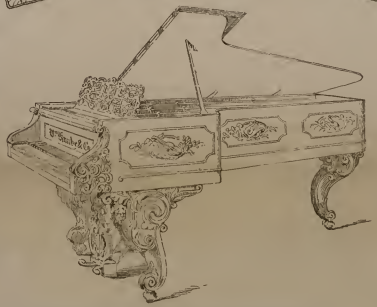

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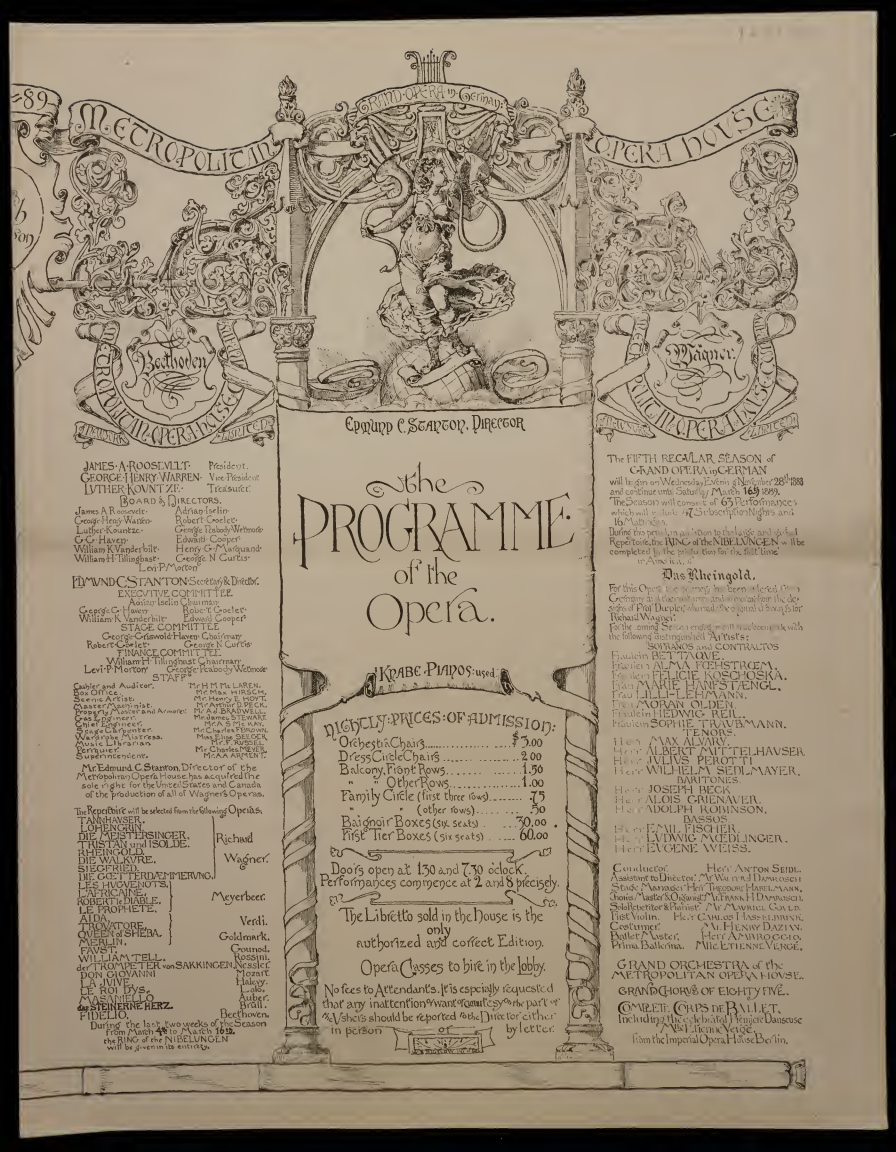

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MUSIC AMONG THE GREEKS.

"Music is pursued, not only as an allevia-
"tion of past toil * * * it has a power
"*of forming character.*" (Aristotle).

"Song is to mortals of all things the sweet-
est." (Musaeus).

The Greeks in the flower of their culture gave to music a higher rank both in education and amusement than it has ever held since. The place, power, and value of music are most interestingly discoursed upon by Aristotle in his Politics. He argues in this connection that there is a certain kind of education which is to be valued because it is noble and liberal (*not* useful), and will enable us to take delight in pleasures of an elevated kind; under this head he places music saying: All men "agree that music is one of the "pleasantest things, whether with or without song." He goes further than this, claiming that music is not alone a *recreation;* he states distinctly: "It has power to form character," explaining his assertion thus: "Music conduces to virtue on the "ground that it can form our minds "and habituate us to true pleasures, "as our bodies are made by gymnas-"tics to be of a certain character."

Aristotle's own words, as yet scarcely known in the world of music, are immortal, and should be familiar to every musician. Hear what he says of this noble art:

"It is clear then that there are "branches of learning and education "which we must study with a view "to the enjoyment of leisure, and "these are to be valued *for their own "sake;* whereas those kinds of knowl-"edge which are useful in business "are to be deemed necessary, and "exist for the sake of other things. "Therefore our fathers admitted "music into education, not on the "ground either of its necessity or "utility, for it is not necessary in the "same manner as reading and writ-"ing, which are useful in money-"making, and in the management of "a household; nor again like gym-"nastics which give health and "strength. There remains then the "use of music for *intellectual en-"joyment in leisure*, which appears to "have been the reason of its intro-"duction, this being one of the ways "in which it is thought that a free-"man should pass his leisure."

"With good reason music is intro-"duced into social gatherings, *be-"cause it makes the hearts of men "glad;* so that on this ground alone "we may assume that the young "ought to be trained in it. For in-"nocent pleasures are not only *in "harmony with the perfect end of life*, "but they also provide relaxation.

"And whereas men rarely attain "the end, but often rest by the way "and amuse themselves, . . it may "be well for them at times to find a "refreshment in music. . . Since "then music is a pleasure, and vir-"tue consists in rejoicing and loving, "and hating aright, there is clearly "nothing which we are so much con-"cerned to acquire and cultivate as "the power of forming right judg-"ments, and of taking delight in good "dispositions and noble actions. "Rhythm and melody supply imita-"tions of anger and gentleness, also "of courage and temperance, and of "virtues and vices in general, which "hardly fall short of the actual affec-"tions, as we know from our own "experiences, *for in listening to such "strains our souls undergo a change.* "The habit of feeling pleasure or "pain at mere representations is not "far removed from the same feeling "about realities."

Aristotle goes on to enumerate the different kinds of music, classifying them according to the moral effect. Some kinds of music, he says, "make men sad and grave . . "others enfeeble the mind, others, "again, produce a moderate and set-"tled temper, which appears to be "the peculiar effect of the Dorian; "the Phrygian inspires enthusiasm. "The same principles apply to "rhythms: some have a character of "rest, others of motion, and of these "latter again, some have a more "vulgar, others a nobler movement. "Enough has therefore been said to "show that music has a power of "forming the character, and should "therefore be introduced into the "education of the young."

As to musical education he says farther: "They who are to be "judges must also be performers. "The right measure will be attained "if students of music stop short of "the arts which are practised in pro-"fessional contests, and do not seek "to acquire those fantastic marvels "of execution which are now the "fashion. Let the young pursue "their studies until they are able to "feel delight in noble melodies and "rhythms, and not merely in that "common part of music in which "every slave or child, or even some "animals, find pleasure."

It is curious to note the influence ascribed to certain musical instruments. The flute, for instance, was branded as having a bad moral effect; Aristotle says "it is too exciting!" The Lydian harp came in the same category.

Purification was one of the offices of music. Aristotle mentions the use of certain "mystic melodies, which "bring healing and purification to the soul."

While the effect of the stage upon the public has nowhere been more fully recognized than in Greece (the cradle of the music-drama), we find in Aristotle the following powerful statement of the reverse action—the influence of the audience on the character of the performance and performers. "The vulgarity of the "spectator tends to lower the char-"acter of the music and therefore of "the performers; they look to him "—he makes them what they are, "and fashions even their bodies by "the movements *which he expects "them to exhibit.*"

And all this is more than two thousand years old! Here we find expressed by a master of the art, thoughts which we imagined only those of the last quarter century had rightly grasped. And what has been said in our own day and generation of this mighty civilizer and educator—Music. George Eliot writes, "I "agree with you as to the inherent "superiority 'of music' . . painting "and sculpture are 'but an idealizing "of our existence.' Music 'arches "over this existence with another and "'diviner.'"

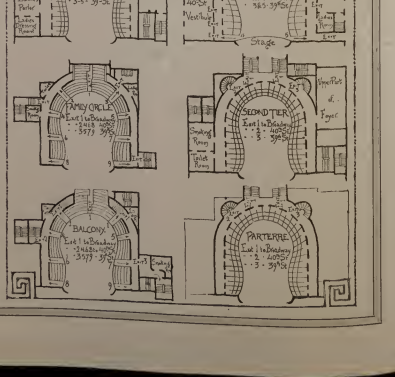
WAGNER ON MOZART.

It may be well to correct the absurd notion which Wagner's enemies have assiduously spread that he looked upon Mozart with the contempt of a superior genius. On the contrary, he says, in his "Oper und Drama":—"I point out to you again the glorious composer, in whom music was all that she can be in man, when she, in the fullness of her nature, is music wholly, and nothing but music. Look upon Mozart! Was he the less a musician because he was only thoroughly a musician, and was not and did not wish to be anything else but a musician? Look at "Don Giovanni." Where has music assumed such infinitely pure individuality, and where has she known so surely and directly to delineate character in richest and overflowing fullness as here?"

WEBER ANECDOTES.

One day Weber received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the sonata in C which he had dedicated to her. On this subject he subsequently wrote to a friend: "The princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a princess, I should be at liberty to tell her *that I fully agree with her.*"

At his publisher's office in Offenbach Weber for the first time saw an autograph of Mozart's, and his behavior on this occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, "Happy the paper on which his hand has rested."



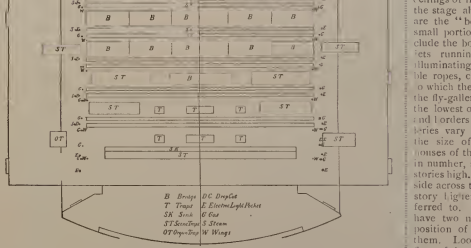
From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

BY GUSTAV KOBBE.

SOON after the curtain had risen on the first performance of Wagner's "Parsifal," at Baireuth, in July, 1882, my attention was suddenly attracted by a peculiar excrescence on one of the rocks in the left foreground of the stage. Gradually, as I looked, the excrescence assumed the shape of a human head, and some minutes afterward I was able to distinguish the face of Wagner himself outlined against the piece of rock scenery. At first I supposed he had ventured out too far from behind the scenes in order to observe the effect of his last music-drama upon the audience. But this supposition was dispelled by the circumstance that he rarely looked toward the auditorium. He seemed rather to be watching the singers on the stage. The face remained in view until the panoramic change of scene from the forest to the Castle of the Grail. It struck me as a curious circumstance that although I frequently looked at the face during the progress of the scene, it did not grow into any bolder relief against the rock, but remained almost as flat as though it had been painted into the scenery. Afterward I asked a number of friends in the audience if they had seen what I had. They had not; nor had others of whom they made inquiries. I was beginning to think that the appearance of Wagner's face against the rock was a freak of mirage, resulting perhaps from the positions of some of the lights behind the scenes, when I mentioned the matter to one of the principal singers in the cast. He manifested surprise, not at what I had discovered, but at my having discovered it. He then told me that weeks before the production of "Parsifal," Wagner had chalked little crosses on the stage to indicate the exact spots where he wanted the singers to stand and had also drawn lines to show the direction in which they were to move from one point to another; and had himself drilled them in every movement. At the dress rehearsals and during the performance he had watched them, except during the first scene of the first act, from behind the scenes, in order to observe whether or not they closely followed his directions. Discovering that in the scene referred to he could not command a full view of the stage from any point at which he was entirely hidden from the audience, he had selected the place where I had noticed him, because there, when the stage was lighted, his complexion and the coloring of the scenery almost blended, and he considered himself safe from detection. I was much impressed at this incident. For it furnished a clue to the vast amount of labor which, unknown to the public, preceded the production of "Parsifal." If one detail in the performance had necessitated so much thought, drilling, and watchfulness, how much of these, beyond the most liberal estimate of the public, must have been developed during the long period of preparation. As I thought the matter over, the energy expended in the performance of the work dwindled into insignificance compared with that which must have been called into play while the work was preparing for production.

Some years later, amid entirely different surroundings—at the Metropolitan Opera-House, New York, during the cathedral scene in Meyerbeer's "Prophet"—I was reminded of my Baireuth experience. In the scene of "The Prophet" a brilliant pageant unfolded itself as smoothly as if it were regulated by a machine controlled in turn by the rhythm of the Coronation March; for each division of the procession came upon the stage with the first beat of the measure at which it made its appearance and kept step with the music. The stage-manager seemed to have calculated the exact interval of time which would be occupied by each division in crossing and going up the stage, for the soldiers who brought up the rear disappeared behind the scenes with the last chord of the march.



Plan of the Stage of the Metropolitan Opera House, New York.

It then occurred to me that an audience sees but a small portion of a theatre. What goes on in the space above, beneath, behind, and on either side of the stage? Are not the unseen regions of a theatre more interesting perhaps than those that are seen? These questions arose in my mind during the performance of "The Prophet," as they had at Baireuth. In that instance I had been unable to follow up the subject. In the latter, however, I was more fortunate. For, through the courtesy of the managing director, I was enabled to penetrate the innermost recesses of an opera-house of the first rank, an establishment, a tour of discovery behind whose scenes reveals all the resources of the modern stage; inasmuch as one finds there not only everything pertaining to a theatre, but also the numerous and varied contrivances which have been devised for the production of the works of the modern German repertoire. This is especially true of the Metropolitan Opera-House, because every article used in the performances at that house is manufactured on the premises, and because in the special line of mechanical contrivances needed for the production of Wagner's works, now so prominently before the public, Yankee ingenuity has grafted many improvements on German designs, so that our opera-house, though young in years, has in stage craft a longer head than the old-established German opera-houses.

The regions in which the labor of preparing a musico-dramatic work for production goes on are a veritable bee-hive of activity. They embrace besides the rooms of the heads of the various departments—musical conductor, stage-manager, scenic artist, costumer, property-master, gas-engineer, and master carpenter—those in which their ideas are materialized. Connected, for instance, with the property department is a modelling-room, a casting-room, two rooms in which such properties as flowers, grass-mats, and birds are manufactured, two armories, and three or four apartments in which properties are stored—but this is taking the reader a little too far behind the footlights for the present. Before we begin our voyage of discovery it is well to box the theatrical compass.

The stage, properly speaking, is that portion of a theatre which can be seen from the auditorium, and the space on either side, behind the proscenium, utilized in shifting the "wings," as the side-scenes are called, when a scene is changing. The stage is width-wise divided into five parts. The side to the extreme left of the spectator is called the prompt-side. The prompter stands there in theatres in which there is no prompter's box. Half-way between the prompt-side and the point which marks half the width of the stage is the prompt-centre. Then there are the centre proper, and, corresponding with the prompt-centre and prompt-side, the opposite-prompt-centre and the opposite-prompt-side, or, as they are always called in theatrical parlance, the o-p-centre and o-p-side. The depth of the stage is divided into "entrances" according to the number of wings. Thus the "first-prompt-entrance" is between the proscenium and the first wing on the prompt-side. Corresponding with it on the opposite side is the "first o-p-entrance." All these divisions and their appellations hold good not only of width and depth, but also of height. For instance, the prompt-centre extends from the floor of the stage to the beams far above—a height sometimes of 160 feet—to which are attached the pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes.

Everything above the proscenium arch is summed up in the term "flies," a word more frequently misused than any other theatrical term, and wrongly defined even in the principal dictionaries of the English language. The uninitiated almost invariably use this term in speaking of the strips of canvas painted to resemble sky, foliage, arches, or the ceilings of interiors suspended across the stage above the wings. These are the "borders," and form but a small portion of the flies, which include the border-lights (rows of gas-jets running across the flies and illuminating the borders), innumerable ropes, cleets, pulleys, the beams to which these last are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera-houses of the first rank they are four in number, so that the flies are four stories high. Then, from the prompt-side across to the o-p-side, stretch, a story higher, the beams already referred to. These in the aggregate have two names, according to the position of the person speaking of them. Looking upward from the floor of the stage, he would call them the gridiron; standing on them, he would speak of them as the rigging-loft. The drops in large houses are about 56 feet high, and as they are raised, not rolled up, the space from the top of the borders, on a line with the first fly-gallery, to the gridiron is about 80 feet high, giving room for the drop and 24 feet of rope. There are five ropes to each drop—the prompt, prompt-centre, centre, o-p-centre, and o-p rope. These run from the gridiron down to the first fly-gallery, where they are fastened around cleets and from where they are worked.

While the floor of the stage runs from the footlights to the rear wall of the building, the entire depth is rarely utilized, because a section extending about eight feet forward from the rear wall is reserved for the paint-room. The floor of the paint-room is a platform called the paint-bridge, which extends across the stage and can be raised and lowered between the floor of the stage and the first fly-gallery. The canvas to be painted having been hung in position so that its top is level

(*Continued on page 7.*)

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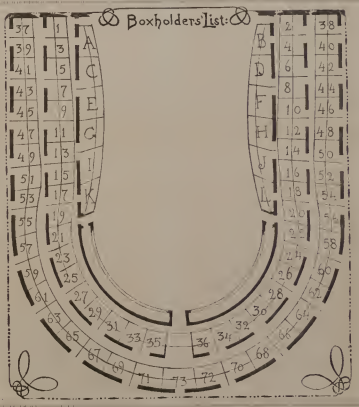

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ARGUMENT.

I. The scene opens at Tourain—a room in the castle of Count de Nevers. A number of noblemen and gentlemen are present, feasting; amongst others Raoul de Nangis, the leader of the Huguenots. In the midst of the revelry Nevers is called out to see a veiled lady, in whom Raoul recognizes Valentina, whom he met casually before, but whose name he does not know. Valentina is the daughter of Count St. Bris, the leader of the Catholics.

II. The Second Act opens in the Gardens of Castle Chenonceaux, where Marguerite is surrounded by maids, who have just finished their toilet. Raoul, with his eyes bandaged, is led in. Marguerite commands him to remove the bandage. He does so, and is surprised to find himself in the presence of a beautiful woman, not knowing she was the Queen. Valentina enters at the Queen's desire, who wishes a union between the two, thus establishing a bond between the Protestant and Catholic parties. Raoul, believing Valentina to be faithless, refuses to comply with the Queen's wishes.

III. The Third Act opens with a scene on the banks of the Seine—the church of Notredame in the background. The blended sounds of Huguenot hymns, Catholic litanies, and the coarse revelry of the citizens, introduce a scene in which Valentina overhears a plot by her father, St. Bris, to assassinate Raoul. By the assistance of Marcel, Raoul's characteristic friend and follower, she prevents her father's base design from being carried out. St. Bris and Raoul meet outside the chapel for mortal combat, when the friends of both appear in force, and there is about to be a broil, when Marguerite enters and stops the conflict. Valentina also appears. Marguerite explains to Raoul that to Valentina he owes his life, and that his suspicions of her conduct in Nevers's house were unfounded. To his mortification it is too late to mend matters, for Nevers steps from a boat and leads Valentina off in the midst of an assemblage of his friends come to witness the nuptials.

IV. The Fourth Act describes a secret visit of Raoul to Valentina. Her friends come in; she conceals him, and he overhears the plot to carry out the massacre of the Huguenots on St. Bartholomew's Eve concocted. Nevers refuses to join his friends, who place him under supervision. After a scene of intense passion between Raoul and Valentina, the former, showing her through the window what is passing in the street below. The Catholics, headed by De Bris, enter and fire at his command, and in his haste and zeal De Bris finds he has caused his daughter's death.

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with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the o-p-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or music-drama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-man, gas-engineer, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of cinders and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be prepared with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

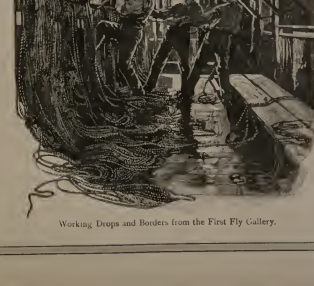
When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last papier-maché shield for the last "super," there will be an operatic Sedan. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House, it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon stumbling blocks in the way of "putting on their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the managing director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions—simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.

On the Paint Bridge.

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. He ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practical to produce the flames by means of gas supplied through a hose from the wings.

The property-master then made the following note in his pilot-book: "Flames leap up high from the heathen image—the gas-hose must be detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, invisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.



Working Drops and Borders from the First Fly Gallery.

(*To be Continued.*)

METROPOLITAN GRAND OPERA HOUSE 1883

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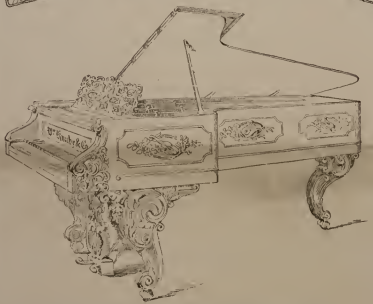

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MUSIC AMONG THE GREEKS.

"Music is pursued, not only as an alleviation of past toil * * * it has a power of *forming character*." (Aristotle).

"Song is to mortals of all things the sweetest." (Musaeus).

The Greeks in the flower of their culture gave to music a higher rank both in education and amusement than it has ever held since. The place, power, and value of music are most interestingly discoursed upon by Aristotle in his Politics. He argues in this connection that there is a certain kind of education which is to be valued because it is noble and liberal (*not* useful), and will enable us to take delight in pleasures of an elevated kind; under this head he places music saying: All men "agree that music is one of the "pleasantest things, whether with or without song." He goes further than this, claiming that music is not alone a *recreation*; he states distinctly: "It has power to form character," explaining his assertion thus: "Music conduces to virtue on the "ground that it can form our minds "and habituate us to true pleasures, "as our bodies are made by gymnastics to be of a certain character."

Aristotle's own words, as yet scarcely known in the world of music, are immortal, and should be familiar to every musician. Hear what he says of this noble art:

"It is clear then that there are "branches of learning and education "which we must study with a view "to the enjoyment of leisure, and "these are to be valued *for their own sake;* whereas those kinds of knowledge which are useful in business "are to be deemed necessary, and "exist for the sake of other things. "Therefore our fathers admitted "music into education, not on the "ground either of its necessity or "utility, for it is not necessary in the "same manner as reading and writing, which are useful in money-"making, and in the management of "a household; nor again like gymnastics which give health and "strength. There remains then the "use of music for *intellectual enjoyment in leisure*, which appears to "have been the reason of its introduction, this being one of the ways "in which it is thought that a free-"man should pass his leisure."

"With good reason music is introduced into social gatherings, *because it makes the hearts of men glad;* so that on this ground alone "we may assume that the young "ought to be trained in it. For innocent pleasures are not only *in harmony with the perfect end of life*, "but they also provide relaxation.

"And whereas men rarely attain "the end, but often rest by the way "and amuse themselves, . . it may "be well for them at times to find a "refreshment in music. . . Since "then music is a pleasure, and virtue consists in rejoicing and loving, "and hating aright, there is clearly "nothing which we are so much concerned to acquire and cultivate as "the power of forming right judg-"ments, and of taking delight in good "dispositions and noble actions. "Rhythm and melody supply imitations of anger and gentleness, also "of courage and temperance, and of "virtues and vices in general, which "hardly fall short of the actual affections, as we know from our own "experiences, *for in listening to such "strains our souls undergo a change.* "The habit of feeling pleasure or "pain at mere representations is not "far removed from the same feeling "about realities."

Aristotle goes on to enumerate the different kinds of music, classifying them according to the moral effect. Some kinds of music, he says, "make men sad and grave . . "others enfeeble the mind, others, "again, produce a moderate and settled temper, which appears to be "the peculiar effect of the Dorian; "the Phrygian inspires enthusiasm. "The same principles apply to "rhythms: some have a character of "rest, others of motion, and of these "latter again, some have a more "vulgar, others a nobler movement. "Enough has therefore been said to "show that music has a power of "forming the character, and should "therefore be introduced into the "education of the young."

As to musical education he says farther: "They who are to be "judges must also be performers. "The right measure will be attained "if students of music stop short of "the arts which are practised in pro-"fessional contests, and do not seek "to acquire those fantastic marvels "of execution which are now the "fashion. Let the young pursue "their studies until they are able to "feel delight in noble melodies and "rhythms, and not merely in that "common part of music in which "every slave or child, or even some "animals, find pleasure."

It is curious to note the influence ascribed to certain musical instruments. The flute, for instance, was branded as having a bad moral effect; Aristotle says "it is too exciting!" The Lydian harp came in the same category.

Purification was one of the offices of music. Aristotle mentions the use of certain "mystic melodies, which "bring healing and purification to the soul."

While the effect of the stage upon the public has nowhere been more fully recognized than in Greece (the cradle of the music-drama), we find in Aristotle the following powerful statement of the reverse action—the influence of the audience on the character of the performance and performers. "The vulgarity of the "spectator tends to lower the char-"acter of the music and therefore of "the performers; they look to him "—he makes them what they are, "and fashions even their bodies by "the movements *which he expects "them to exhibit.*"

And all this is more than two thousand years old! Here we find expressed by a master of the art, thoughts which we imagined only those of the last quarter century had rightly grasped. And what has been said in our own day and generation of this mighty civilizer and educator —Music. George Eliot writes, "I "agree with you as to the inherent "superiority 'of music' . . painting "and sculpture are 'but an idealizing "of our existence.' Music 'arches "over this existence with another and "'diviner.'"

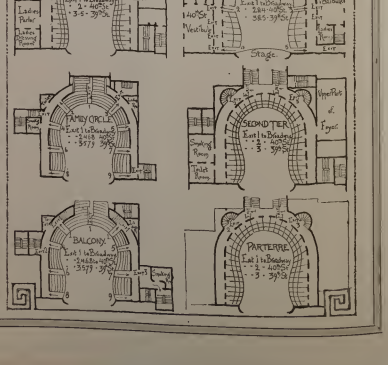
WAGNER ON MOZART.

It may be well to correct the absurd notion which Wagner's enemies have assiduously spread that he looked upon Mozart with the contempt of a superior genius. On the contrary, he says, in his "Oper und Drama":—"I point out to you again the glorious composer, in whom music was all that she can be in man, when she, in the fullness of her nature, is music wholly, and nothing but music. Look upon Mozart! Was he the less a musician because he was only thoroughly a musician, and was not and did not wish to be anything else but a musician? Look at "Don Giovanni." Where has music assumed such infinitely pure individuality, and where has she known so surely and directly to delineate character in richest and overflowing fullness as here?"

WEBER ANECDOTES.

One day Weber received an invitation from the Princess Maria Paulowna, to come to Weimar, and teach her some of his works, including the sonata in C which he had dedicated to her. On this subject he subsequently wrote to a friend: "The princess often says that she does not believe she will ever play the sonata properly as long as she lives. If she were not a princess, I should be at liberty to tell her *that I fully agree with her.*"

At his publisher's office in Offenbach Weber for the first time saw an autograph of Mozart's, and his behavior on this occasion touchingly expressed his unbounded veneration for Mozart's genius. He laid it carefully on the table, and on bended knees pressed his forehead and lips to it, gazed at it with tears in his eyes, and then handed it back with the words, "Happy the paper on which his hand has rested."



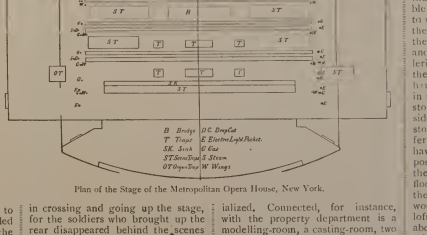
From Scribner's Magazine, October 1888.

BEHIND THE SCENES OF AN OPERA-HOUSE.

BY GUSTAV KOBBE.

Soon after the curtain had risen on the first performance of Wagner's "Parsifal," at Baireuth, in July, 1882, my attention was suddenly attracted by a peculiar excrescence on one of the rocks in the left foreground of the stage. Gradually, as I looked, the excrescence assumed the shape of a human head, and some minutes afterward I was able to distinguish the face of Wagner himself outlined against the piece of rock scenery. At first I supposed he had ventured out too far from behind the scenes in order to observe the effect of his last music-drama upon the audience. But this supposition was dispelled by the circumstance that he rarely looked toward the auditorium. He seemed rather to be watching the singers on the stage. The face remained in view until the panoramic change of scene from the forest to the Castle of the Grail. It struck me as a curious circumstance that although I frequently looked at the face during the progress of the scene, it did not grow into any bolder relief against the rock, but remained almost as flat as though it had been painted into the scenery. Afterward I asked a number of friends in the audience if they had seen what I had. They had not; nor had others of whom they made inquiries. I was beginning to think that the appearance of Wagner's face against the rock was a freak of mirage, resulting perhaps from the positions of some of the lights behind the scenes, when I mentioned the matter to one of the principal singers in the cast. He manifested surprise, not at what I had discovered, but at my having discovered it. He then told me that weeks before the production of "Parsifal," Wagner had chalked little crosses on the stage to indicate the exact spots where he wanted the singers to stand and had also drawn lines to show the direction in which they were to move from one point to another;- and had himself drilled them in every movement. At the dress rehearsals and during the performance he had watched them, except during the first scene of the first act, from behind the scenes, in order to observe whether or not they closely followed his directions. Discovering that in the scene referred to he could not command a full view of the stage from any point at which he was entirely hidden from the audience, he had selected the place where I had noticed him, because there, when the stage was lighted, his complexion and the coloring of the scenery almost blended, and he considered himself safe from detection. I was much impressed at this incident. For it furnished a clue to the vast amount of labor which, unknown to the public, preceded the production of "Parsifal." If one detail in the performance had necessitated so much thought, drilling, and watchfulness, how much of these, beyond the most liberal estimate of the public, must have been developed during the long period of preparation. As I thought the matter over, the energy expended in the performance of the work dwindled into insignificance compared with that which must have been called into play while the work was preparing for production.

Some years later, amid entirely different surroundings—at the Metropolitan Opera-House, New York, during the cathedral scene in Meyerbeer's "Prophet"—I was reminded of my Baireuth experience. In the scene of "The Prophet" a brilliant pageant unfolded itself as smoothly as if it were regulated by a machine controlled in turn by the rhythm of the Coronation March; for each division of the procession came upon the stage with the first beat of the measure at which it made its appearance and kept step with the music. The stage-manager seemed to have calculated the exact interval of time which would be occupied by each division in crossing and going up the stage, for the soldiers who brought up the rear disappeared behind the scenes with the last chord of the march.



Plan of the Stage of the Metropolitan Opera House, New York.

It then occurred to me that an audience sees but a small portion of a theatre. What goes on in the space above, beneath, behind, and on either side of the stage? Are not the unseen regions of a theatre more interesting perhaps than those that are seen? These questions arose in my mind during the performance of "The Prophet," as they had at Baireuth. In that instance I had been unable to follow up the subject. In the latter, however, I was more fortunate. For, through the courtesy of the managing director, I was enabled to penetrate the innermost recesses of an opera-house of the first rank, an establishment, a tour of discovery behind whose scenes reveals all the resources of the modern stage; inasmuch as one finds there not only everything pertaining to a theatre, but also the numerous and varied contrivances which have been devised for the production of the works of the modern German repertoire. This is especially true of the Metropolitan Opera-House, because every article used in the performances at that house is manufactured on the premises, and because in the special line of mechanical contrivances needed for the production of Wagner's works, now so prominently before the public, Yankee ingenuity has grafted many improvements on German designs, so that our opera-house, though young in years, has in stage craft a longer head than the old-established German opera-houses.

The regions in which the labor of preparing a musico-dramatic work for production goes on are a veritable bee-hive of activity. They embrace besides the rooms of the heads of the various departments—musical conductor, stage-manager, scenic artist, costumer, property-master, gas-engineer, and master carpenter—those in which their ideas are materialized. Connected, for instance, with the property department is a modelling-room, a casting-room, two rooms in which such properties as flowers, grass-mats, and birds are manufactured, two armories, and three or four apartments in which properties are stored—but this is taking the reader a little too far behind the footlights for the present. Before we begin our voyage of discovery it is well to box the theatrical compass.

The stage, properly speaking, is that portion of a theatre which can be seen from the auditorium, and the space on either side, behind the proscenium, utilized in shifting the "wings," as the side-scenes are called, when a scene is changing. The stage is width-wise divided into five parts. The side to the extreme left of the spectator is called the prompt-side. The prompter stands there in theatres in which there is no prompter's box. Half-way between the prompt-side and the point which marks half the width of the stage is the prompt-centre. Then there are the centre proper, and, corresponding with the prompt-centre and prompt-side, the opposite-prompt-centre and the opposite-prompt-side, or, as they are always called in theatrical parlance, the o-p-centre and o-p-side. The depth of the stage is divided into "entrances" according to the number of wings. Thus the "first-prompt-entrance" is between the proscenium and the first wing on the prompt-side. Corresponding with it on the opposite side is the first o-p-entrance." All these divisions and their appellations hold good not only of width and depth, but also of height. For instance, the prompt-centre extends from the floor of the stage to the beams far above—a height sometimes of 160 feet—to which are attached the pulleys and huge leverage wheels for running the ropes that lower and raise the drop-scenes.

Everything above the proscenium arch is summed up in the term "flies," a word more frequently misused than any other theatrical term, and wrongly defined even in the principal dictionaries of the English language. The uninitiated almost invariably use this term in speaking of the strips of canvas painted to resemble sky, foliage, arches, or the ceilings of interiors suspended across the stage above the wings. These are the "borders," and form but a small portion of the flies, which include the border-lights (rows of gas-jets running across the flies and illuminating the borders), innumerable ropes, cleets, pulleys, the beams to which these last are attached, and the fly-galleries on either side, from the lowest of which the drop-scenes and borders are worked. These galleries vary in number according to the size of the house. In opera-houses of the first rank they are four in number, so that the flies are four stories high. Then, from the prompt-side across to the o-p-side, stretch, a story higher, the beams already referred to. These in the aggregate have two names, according to the position of the person speaking of them. Looking upward from the floor of the stage, he would call them the gridiron, standing on the gallery, he would speak of them as the rigging-loft. The drops in large houses are about 56 feet high, and as they are raised, not rolled up, the space from the top of the borders, on a line with the first fly-gallery, to the gridiron is about 80 feet high, giving room for the drop and 24 feet of rope. There are five ropes to each drop—the prompt, prompt-centre, centre, o-p-centre, and o-p rope. These run from the gridiron down to the first fly-gallery, where they are fastened around cleets and from where they are worked.

While the floor of the stage runs from the footlights to the rear wall of the building, the entire depth is rarely utilized, because a section extending about eight feet forward from the rear wall is reserved for the paint-room. The floor of the paint-room is a platform called the paint-bridge, which extends across the stage and can be raised and lowered between the floor of the stage and the first fly-gallery. The canvas to be painted having been hung in position so that its top is level

(Continued on page 7.)

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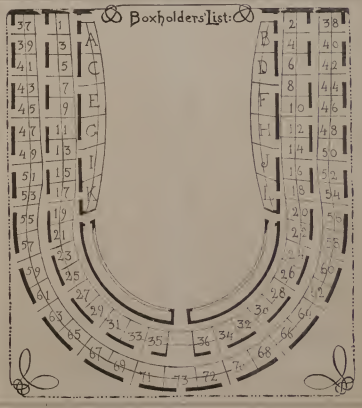

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ARGUMENT.

Act I. The rising curtain reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage had been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first call for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* a promise never to ask him who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

Act II. *Telramund* and his wife *Ortrud* are before the palace. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can induce *Elsa* to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa*, is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interrupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

Act III. Scene at the opening of Act III., represents the bridal chamber. The evil insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstatding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Hardly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King* and *Lohengrin* announces, that he is obliged to depart, and that he is one of the knights of the holy Grail whose mission is to assist innocent mortals in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the knight departs.

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with this gallery, the work of painting begins, the bridge being lowered as occasion requires. Frequently, however, the canvas is hung on pulleys from one of the gridiron beams and gradually lowered, the bridge remaining suspended between the prompt-side of the first fly-gallery and the o-p-side, thus forming a convenient crossing from one side of the house to the other for those at work in the upper stories, who would otherwise have to descend to the stage floor, cross it, and ascend several flights of stairs on the other side. Until within about a fortnight of the production of an opera or musicdrama the work of preparation goes on in the buildings on either side of the stage and flies, and is not until that seemingly late period transferred to these latter.

At the production of the work the audience, comfortably seated, watches the performance unfold itself so smoothly that it suggests no idea of preliminary labor. This is as it should be. For as an actor must cause the result of his art to seem nature itself, so the theatrical manager must cause the action and its scenic surroundings to appear the spontaneous product of the time in which the drama or opera plays. We are apt to credit only the actor with the genius of simulating nature. As a matter of fact, the principle upon which he proceeds governs every detail of a theatrical or—to remain by the subject in hand—an operatic production. What the actor strives for, the manager, stage-manager, scene-painter, property-master, gas-engineer, master machinist, musical conductor, chorus, and principal singers are striving for. Each in his respective department is endeavouring to *simulate* nature. I emphasize *simulate*, because the simulation of nature as distinguished from the actual reproduction of nature is the peculiar province of stage art. It is a fact that a real tree upon the stage looks less like a real tree from the auditorium than a tree painted upon a piece of canvas; and that with a bit of canvas and a little paint the scene-painter can, at the expense of a few dollars, produce a Persian rug looking costlier and more like the real article than would an actual Persian rug costing a thousand dollars. What in real life would be exaggeration becomes on the stage perfect simulation of nature. The actor's natural bloom would be a ghostly pallor in the glare of the footlights, so that he is obliged to rouge his cheeks in order that their color may look natural. And as in this case the look of nature is produced by exaggeration, so it is with everything pertaining to stage art—voice, gesture, costume, scenery, "properties," light-effects. They must all, so to speak, be rouged. A stage production, to be successful, must be prepared with this principle always in view. It can easily be traced through the work going on behind the scenes of an opera-house.

When Napoleon III., before declaring war upon Prussia, asked one of his ministers if everything were in readiness for the army to move on Berlin, the latter replied: "To the last button on the last gaiter." Unless everything pertaining to an operatic performance is in readiness to the last papier-maché shield for the last "super," there will be an operatic Sedan. The operatic host must be placed on a war footing. Some idea of the labor this involves may be formed from the statement that at the Metropolitan Opera-House it took from August, 1887, until January, 1888, to mobilize this host for the conquest of Mexico under "Ferdinand Cortez," a period of about the same length as that usually consumed at large opera-houses in preparing a work for production.

On the 1st of August, 1887, the managing director handed the libretto to the members of his staff. They immediately set to work to exhaust the bibliography of the episode lying at the basis of the action as thoroughly as though they intended to write a history. For they knew the production would have to be as far as possible a materialization of a page from history. They found the Despatches of Cortez and Charnay's work on Mexico of especial value, the illustrations in the latter suggesting designs for scenery, costumes, weapons, and other properties. The scenic artist and costumer came almost at the very outset of their investigations upon stumbling blocks in the way of "putting on their share in the production with historical accuracy. The buildings in which part of the opera plays were a mass of granite, and their faithful reproduction would have been inconsistent with the desired spectacular effect. The costumer, who was obliged to study both the Spanish and Mexican costumes of the period, discovered that the garbs of the Mexican women were not picturesque, while those of the Mexican priests were indecent. These matters were exhaustively discussed at a cabinet meeting in the maganging director's office. It was decided, so far as the unbroken mass of granite and the costumes of the Mexican priests and women were concerned, to abandon historical accuracy, and, while retaining the architectural forms, to introduce some colors and to use the costumes of a somewhat later period. Here we observe that stage art demanded a sacrifice of historical accuracy, but that the semblance of the latter was maintained as far as possible. It became necessary to "theatreize" or idealize history. This is one of the most delicate problems presented to a conscientious theatrical manager. The solution is always in the line of the principle governing all theatrical productions—simulation. I am reminded here of a passage in Ruskin's "Modern Painters" to the effect that the true artist sees nature not as it really is, but idealized through his artist-imagination, and puts upon canvas only what his artist-soul allows his memory to retain. Similarly, those concerned in placing a work like "Ferdinand Cortez" upon the stage cannot be mere photographers of history.

On the Paint Bridge.

Meanwhile the property-master had made out a list of the articles to be manufactured in his department. He had not been hampered by the problem of historical accuracy. He found drawings of Mexican antiquities from which he made sketches of the Mexican implements of war and peace to be used in the opera, and from a genuine Mexican relic of that period, seen by chance in the show window of a store, he obtained his scheme for the principal property in the work, the image of the god Talepulka. He found he could have all these historically correct, except that he did not think it necessary to go to the length of decorating the idol with a paste made from a mixture of grain with human blood. A problem arose, however, when he considered the construction of the idol. He ascertained from the libretto that the idol and the back wall of the temple are shattered by an explosion, and that, just before the catastrophe, flames flash from the idol's eyes and mouth. He consulted with the gas-engineer, who had already considered the matter, and concluded that it would be most practical to produce the flames by means of hose supplied through a hose from the wings.

The property-master then made the following note in his plot book: "Flames leap up high from the heathen image—the gas-hose must be detached and drawn into the wings immediately afterward so as not to be visible when the image has fallen apart." The necessity of having the gas-hose detached determined the method of shattering the idol. It is a theatrical principle that a mechanical property should be so constructed that it can be worked by the smallest possible number of men. This principle was kept in view when the method of shattering Talepulka was determined upon. The god was divided from top to bottom into two irregular pieces. These were held together by a line, invisible from the audience, which was tied around the image near the pedestal. Another line, leading into the wings, was attached to the side of the top of one of the pieces. At the first report of the explosion a man concealed behind the pedestal, whose duty it also is to detach the gas-hose, cuts the line fastened around the idol, and the pieces slightly separate, so that the image seems to have cracked in two jagged pieces. At the next report a man in the wings pulls at the other line and the pieces fall apart.

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(*To be Continued.*)

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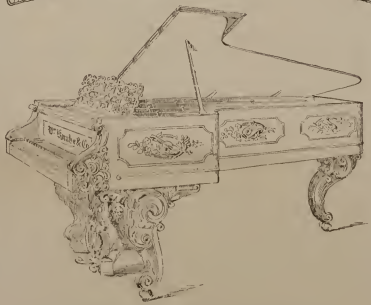

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AIR FROM SULAMITH.

"I rose to unlock for my beloved,
with sweet fragrant myrrh perfumed
the limbs; I longed for my beloved
in the night. I waited in vain—and
I fell a-leep—Hark, it knocketh, hark!
The dearest voice sounds forth? 'Oh!
unlock, my love, my dearest sister!
my tender dove, my angel undefiled!
Tarry not, unlock my love, my angel
unlock'—

"Trembling for joy, breathless with
rapture, enchanted by his voice, how
beats my heart with pulses longing for
coming pleasures! I haste, draw the
bolt quickly back—and gaze with terror
into the vacant night!—Lo! I awake
and see, it is a dream, a painful
dream!—

"Oh, I charge you, daughters of
Jerusalem, whene'er you meet my
friend, tell him that I am sick with
love's desire, tell my sorrows, the griefs
of my tortured soul. Conjure him, as
I conjure you, to haste, to come and
kiss my sound again!"

137th PSALM.

By the rivers of Babylon, there we
sat down, yea, we wept when we re-
membered Zion.

We hanged our harps upon the
willows in the midst thereof.

For they that carried us away captive
required of us a song; and they that
wasted us *required of us* mirth, saying,
Sing us *one* of the songs of Zion.

How shall we sing the Lord's song
in a strange land?

If I forget thee, O Jerusalem, let my
right hand forget *her cunning*. If I do
no: remember thee, let my tongue
cleave to the roof of my mouth; if I
prefer not Jerusalem above my chief
joy.

The dates for the third Public Re-
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ter to M. Porel, of the Paris Odéon,
on the occasion of the hundredth per-
formance of "L'Arlésienne," with
Bizet's music: "I remember one
evening about fifteen years ago—is it
fifteen years? I no longer remember
the exact date—George Bizet and I
stood trembling and pale against a side
scene in the Vaudeville, and saw the
same 'Arlésienne' crumbling under
the indifference and fatigue of the
audience. * * * Now they come, now
they listen, because Bizet is dead and
has become classical, because La-
moreux leads the dance, perhaps also
because my name is better known than
it was fifteen years since. * * * They
listen, thanks to you, my dear friend,
who have had the courage to exhume
at great expense a work which was
buried alive, and which nobody re-
membered any more, not even myself.

Collier, in his Essay on Music,
makes this curious suggestion: "I
believe it is possible to invent an
instrument that shall have quite a
contrary effect to those martial ones
now in use; an instrument that shall
sink the spirits, and shake the nerves,
and curdle the blood, and inspire de-
spair, and cowardice, and consterna-
tion, at a surprising rate. It is prob-
able the roaring of lions, the warbling
of cats and screech owls, together with
a mixture of the howling of dogs,
judiciously imitated and compounded,
might go a great way in this inven-
tion. Whether such anti-music as
this might not be of service in a
camp, I shall leave to the military
men to consider.

When Schumann was a young man
his finances were not always in a sat-
isfactory condition, as may be inferred
from the following extract from a let-
ter to his mother: "I should like to
have my hair cut, as it is a yard long,
but haven't a copper to do it with. I
ought to send several letters to Hei-
delberg, but have no money for the
postage. What will the world think
of me? My piano is horribly out of
tune, but I cannot send for the tuner,
etc., etc. I have not even enough to
buy a pistol to shoot myself."

English opera does not seem to
prosper in England. The London
Times says concerning the past year:
"Mr. Rosa, dead, as usual, his short
season at Drury Lane, but the financial
result seems to have been so unsatis-
factory that, as far as is known at
present, he does not intend to repeat
the experiment during the current
year; and the distressing fact, there-
fore, must be acknowledged that the
largest city in the world does not
number sufficient lovers of high-class
dramatic music to support a single
opera sung in the language of the
country. Perhaps one reason for this
deplorable state of things is the grow-
ing acceptance which the wretched
vulgarities of the music-hall on the one
hand, and the insipid prettiness of the
operetta on the other, meet with from
the mass of the people. In the im-
mediate neighborhood of Leicester-
square there are at this moment no less
than four gorgeous establishments
devoted to the so-called 'variety enter-
tainments,' and all in highly flourish-
ing condition.

WAGNER'S GRANDEST TRAG-EDY.

"DIE GÖTTERDÄMMERUNG," OR "THE DUSK OF THE GODS."

The first performance in America, at
the Metropolitan Opera House, of
"Die Götterdämmerung, the fourth
drama in Wagner's gigantic Nibelung
Tetralogy, will doubtless revive the dis-
pute among opera-goers as to which
of Wagner's works is the best. Many
consider this drama—the last he wrote,
with the exception of "Parsifal"—
his greatest, and with good reason.
For, thanks to the Wagnerian system
of leading motives, the four Nibelung
dramas—"Rheingold," "Walkure,"
"Siegfried" and "Götterdämmerung"
are related to each other musically as
well as dramatically, and whenever
there is a reference in the last drama
to events which occurred in the pre-
ceeding ones, the music which illus-
trated them is heard again, so that
"Götterdämmerung" is musically a
complete synopsis, as it were, of the
whole Tetralogy,

Several of the numbers of this drama
have become familiar through perfor-
mances in the concert hall, notably
the Siegfried Funeral March (the grand-
est dirge ever written); the delicious
trio of the Rhine maidens, who warn
Siegfried in the third act; Siegfried's
Rhine journey; and the final address
of *Brünnhilde* before she dashes with
her horse into the funeral pyre.

Scenically, the opera presents un-
precedented opportunities. To men-
tion only a few of the feaures—*Sieg-
fried's* farewell to *Brünnhilde*—the
morning dawn scene—the picturesque
meeting with the Rhine daughters—
the hunting scene and murder—the
rising of the Rhine till it fills the stage,
and the final conflagration, with the
burning of Walhalla, the abode of the
gods.

Although "Götterdämmerung" is
the longest of Wagner's dramas, it is
so brimful of inspired music that, as
Saint Saëns remarks, the auditor "loses
all sense of time as by a magic effect,"
and forgets to count the hours. The
famous French composer adds that
"from the elevation of the last act of
the "Götterdämmerung" the whole
Tetralogy appears, in its almost super-
natural grandeur, like the chain of the
Alps, seen from the summit of Mount
Blanc.

The late Ferdinand Hiller relates
that when he was in Paris, in 1840,
Mendelssohn one day rushed into his
room, in a state of great excitement.

"I have just witnessed a miracle!"
he exclaimed.

"What was it?" asked Hiller.

"Well, is not that a miracle?"
Mendelssohn responded. "I was at
Erard's with Lisszt, and placed before
him the manuscript of my concerto in
G minor—and Lisszt *played it at sight*
in the most perfect manner, although
it is almost illegible; indeed, I could
not be played more delightfully than
he played it—it was wonderful!"

What would civilization be without the piano?—
Oliver Wendell Holmes.

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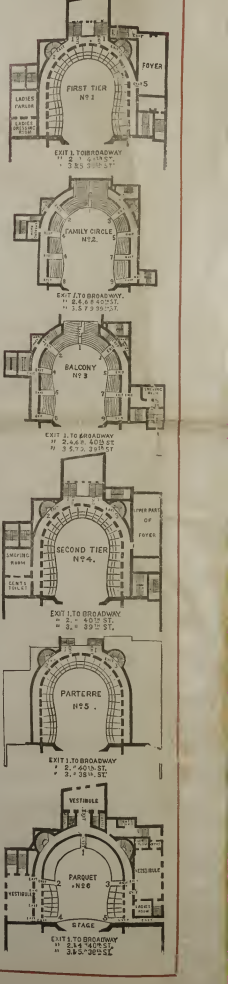

LISZT AND WAGNER CORRESPONDENCE.

Breitkopf & Härtel of Leipzig, have just published, in two volumes, the correspondence between Wagner and Liszt—a collection which is perhaps destined to be as widely read as the correspondence betw en Goethe and Schiller. For Liszt was Wagner's most intimate friend—the one to whom alone he confided all his ambitions, hopes, and sorrows at the early failures of works which are now sung and played the world over. Among the most notable things in Wagner's letters is the expression of deep-felt admiration for Liszt's orchestral compositions. "These," he writes, 'are a sort of monumental embodiment of your artistic personality, and as such so incomparably novel that the critics will require a long time to discover what they shall make of them." The volumes are beautifully pripted on thick paper

THE CANTATA.

Probably no form of musical composition has experienced such development as the cantata. The term in its primitive sense is of somewhat vague character, simply indicating some kind of vocal composition.

Originally, it was a combination of recitative and vocal melody with accompaniment, and Italian words. In some instances, as in Beethoven's "Adelaida," which he himself describes as a cantata, the recitative is absent; and two fully developed movements constitute its entire contents. Later, choruses were introduced in the cantata, and the scope of the work extended until in the present day it may be described as a species of oratorio or opera, to be sung without dramatic action. In like manner, the original form of solo cantata may be regarded as a *scena*, to be performed without the accessory of stage action.

Sometimes a continuous story is treated in cantata form, at others the text is of purely didactic character. In fact, any extended vocal composition for solo voices, chorus, and orchestra, intended to be performed on the concert and not on the operatic stage, is generically styled a cantata.

La Russie, Symphonic Poem by Rubinstein, is a glorification of the Empire of Russia. After a symphonic movement of a triumphant character the composer introduces melodies from all the provinces and races which make up the empire of Russia, in the following succession: Polish, Caucasian, German, Lettons, Esthonian, Tartar, Iceland, Little Russia, Hebrew, Bohemian, the whole closing with the Russian National Anthem.

THE "Dog's Head" brand of Ale and Stout well deserves its popularity.

WEBER'S EXTRAORDINARY MEMORY.

It is well known that the composer of "Euryanthe" was an ardent admirer of Mozart. That this love was not a mere matter of profession, but led him to study Mozart's works thoroughly, is shown by the following anecdote. One evening, when Weber was director for the German operas at Dresden the indisposition of a vocalist made it necessary at the last moment to substitute another opera. The only one available, without rehearsal, was the "Magic Flute." The singers were summoned when suddenly the discovery was made that the conductor's orchestral score had been left at Weber's house It was too late to send for it. The king and his retinue were already at the door of the opera house, and to keep them waiting would have been an unpardonable breech of etiquette. Weber alone preserved his composure. With a smile, he directed the musicians to take their places, and then lifted the baton for them to begin, just as the king entered the box. The musicians began, fearing an early collapse, but Weber conducted with an unerring hand through all the changes of tempo. He had the full score in his memory, and, as proof of it, he facetiously kept turning over the imaginary leaves, always at the right place. At the end of the act, the singers and musicians surrounded him and offered him their congratulations at his remarkable achievement. Meanwhile the score had arrived, and Weber was enabled to rest his memory.

The writer of the libretto of "Euryanthe," was Frau von Chezy—a half insane blue-stocking, who incessantly annoyed Weber with the changes which she made in the book, and the extravagant estimation she had of the importance of her own share in the work. On the night of the first performance, just before it began, there was a disturbance in the pit, with cries and shouts and shrieks of laughter, as a fat and shabbily-dressed woman pushed herself through the crowd, screaming out: "Make room, make room for me, I say! I tell you I am the poetess!" And the crowd yelling out, "The poetess! the poetess!" made way for her.

M. Jules Barbier, who is a candidate for the permanent direction of the Opera-Comique, states in reply to the attacks upon him in the *Gil Blas*, that the deficit in the receipts during his provisional management of the house amount to no more than 28.000fr. This, he says, is insignificant when we remember the events which have for some time interfered with the usual amusements of Parisians. He promises, if elected, to make a special feature of modern works, notably those of Massenet, Léo Delibes, Victorin Joncieres, and Théodore Dubois

WEBER'S "EURYANTHE."

WHAT GREAT MUSICIANS THINK OF IT.

One of the most important events of the operatic season will be the first performance in America of Weber's "Euryanthe," which he himself considered his best work, and on which Schumann, Wagner, Liszt and others have lavished the most enthusiastic praise.

Forty years ago, Schumann wrote in his "theatrical diary": "It is a long while since I have been so carried away with enthusiasm as this evening. This music is much too little known. It is heart-blood, the noblest he had; this opera cost him a portion of his life—unquestionably. But then it made him immortal.

The new German theatre in Prague was opened with Wagner's "Siegfried"

The capital invested in London in places of amusement is little short of $20,000,000, without reckoning places like the Crystal Palace and the Albert Hall Direct employment is given to about 150,000 people, besides indirect employment to a host of tradesmen and their workpeople. The theatres, music halls and concert halls have accommodation for about half a million. The capital invested in places of amusement in Great Britain (excluding Ireland, the Isle of Man, and the Channel Islands), and comprising about 550 towns and cities, is over $30,000,000. This gives direct employment to about 350,000 people, besides indirect employment to many more, and provides accommodation for nearly 1,250,000 spectators.

Stanford's new Symphony, "The Irish," contains several old Irish melodies. In the third movement the old lament known as "The Lament of the Sons of Usnach," has been utilized; and in the fourth movement the two principal themes are, "Remember the glories of Brian the Brave," and "Let him remember the days of old."

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Count Hochberg's edict making full dress peremptory at the opera in Berlin, went into force a few days ago. Many ladies in street costumes and a few venturesome men in light coats appeared as protests against the order. In the first rank of boxes, reserved for the nobility, there was an approximation to the amount of dress usual in English opera houses; in the stalls, to which wealthy citizens were confined, many ladies neglected or refused to put on evening dress. Officers of the garrison added a good deal to the appearance of the house by wearing their brightest uniforms.

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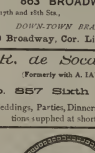

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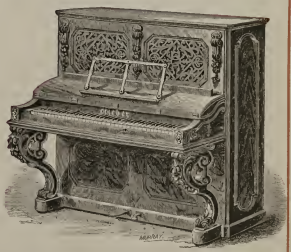
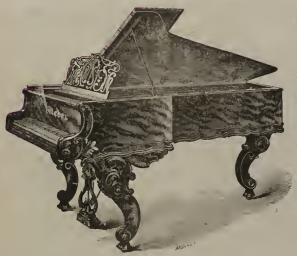


PIANOS.



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Overture, "King Lear," - - - Berlioz

a) O Salutaris (Chorus for Female Voices), Liszt

b) 137th Psalm for Mezzo Soprano, Female Chorus, Orchestra and Organ (first time), Liszt
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Vorspiel to "Die Meistersinger," - Wagner

PART II.

Air from "Sulamith," - - - L. Damrosch
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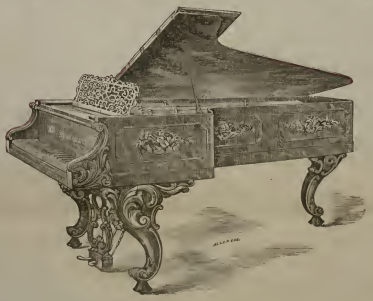

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BEETHOVEN'S LAST CONCERT.

Seyfried relates the following serio-comic incident which occurred at Beethoven's last concert in Vienna, in 1808, when he was quite deaf, but still persisted in conducting.

He was playing a concerto of his own, but at the place where the orchestra joins the piano, forgetting that he was the soloist, he jumped up and began to conduct in his usual style. At the first *sforzando* he flung out his arms so violently that he extinguished both the lights on the piano desk. The audience laughed, and he was so put out by the disturbance, that he made the orchestra leave off and recommence. Seyfried, fearing lest the mishap would again occur when the same passage was repeated, sent for two choir boys to stand by Beethoven and hold the candles. One of them unsuspectingly drew near to look over the piano part; when the fatal *sforzando* arrived, he received such a smart slap in the face from Beethoven's right hand that he dropped his light in terror. The other boy, more cautious than his companion, had been anxiously following Beethoven's every movement, and by suddenly stooping, escaped the blow. The audience laughed more than ever, and this threw Beethoven into such a rage that he broke half a dozen strings at the first chords of the solo. All the efforts to restore quietness and attention were for the time fruitless. The first *allegro* of the concerto was therefore, quite lost. After this accident Beethoven would never give another concert.

WEBER VISITS BEETHOVEN.

Sir Julius Benedict thus relates how he met Beethoven at Vienna. One morning, in a music-store, Beethoven walked up to Benedict and asked: "You are Weber's pupil?" Benedict nodded in the affirmative. "Why doesn't he come to see me? Tell him to come to Baden with friend Haslinger." Asking for his tablet (Beethoven was entirely deaf at that time) Benedict wrote in it: "May I come too?" Beethoven smiled, and replied: "Yes, you saucy little fellow."

Some time later they drove out to see Beethoven. "We all felt strangely moved when entering the great man's poor, desolate-looking room; everything in the most appalling disorder—music, money, clothing on the floor, the bed unmade, broken coffee cups upon the table, the open pianoforte with scarcely any strings left and thickly covered with dust, while he himself was wrapped in a shabby old dressing-gown."

Beethoven recognized Weber at once, and, embracing him, shouted: "There you are, you devil of a fellow." They then began to converse on various topics, and when they finally left, Beethoven embraced Weber again and again. "Success to your new opera," ("Euryanthe") he exclaimed; if I can, I will come on the first night." These were his last words to Weber, and the two great composers never met again.

NEW ORATORIOS.

The enterprise and liberality of the Norwich (English) Festival Association has added two new works to the repertory of oratorio. This, however, is solely characteristic of the English festival associations, as American Festival originate nothing, and seem to have no other raison d'etre than to give employment to a few singers and musicians. We are indebted to the English for nearly all the oratorios in existence, from Handel down to Sullivan. The Norwich Festival Association gave commissions to two Italian musicians resident in London for original works, which were successfully produced at the recent festival. "The Garden of Olivet," by Signor Bottesini, is regarded by the critics as as possessing musical merit, but not rising to the dignity essential to a sacred composition. It is rather a series of graceful solos, duets, trios, and quartets connected by recitatives to preserve the narrative form. The music is not difficult, and its pleasing character will probably make it popular with choral societies. Mr. Santley and Mr. Lloyd, the tenor, who is shortly to visit the United States, were among the soloists who took part in the performance.

Signor Bottesini, the composer of "The Garden of Olivet," has long been known as a skillful double-bass player and as a composer of solos for that instrument, also as the composer of a successful opera, "Ero e Leander."

The other work, performed for the first time at the Norwich Festival, is of an entirely different character. This is "Isaiah," by Signor Mancinelli, who has during the last season conducted the orchestra at Drury Lane. His subject is the familiar story of "Sennacherib" and the overthrow of his host, a number of dramatic incidents taken from the Talmud being woven into the Scriptural narrative by Dr. Aldini, the libretist. The music of "Isaiah" is said to be of a distinctly original character, and some of it remarkably impressive. The prelude, illustrating the destruction of Sennacherib's host, is notably strong and vigorous, and the last number, given when peace is restored and the sun is supposed to be seen rising over the hills and towers of Jerusalem, is exquisitely beautiful.

La Russie, Symphonic Poem by Rubinstein, is a glorification of the Empire of Russia. After a symphonic movement of a triumphant character the composer introduces melodies from all the provinces and races which make up the empire of Russia, in the following succession: Polish, Caucasian, German, Lettons, Esthonian, Tartar, Iceland, Little Russia, Hebrew, Bohemian, the whole closing with the Russian National Anthem.

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MOZART ANECDOTES.

During the last hundred years Mozart's "Don Giovanni" has had 470 performances in Vienna, while in Paris Gounod's "Faust" has reached its five hundredth performance in 28 years. "Don Giovanni" was not at first received with much favor in Vienna, and after it had had 15 performances it disappeared from the repertory for 10 years!

The story that the Emperor Joseph remarked regarding this opera, when first given, that "this music is no food for the teeth of the Viennese," and that Mozart replied "let us leave them time to digest it," has been proved a mere invention, since the Emperor was absent from Vienna a the time the first 15 performances were given. It is true, however, that Mozart wrote the complicated overture to this opera on the night before the performance, and that the ink was hardly dry on the manuscript copies when they were handed to the musicians, who played the overture at sight. This feat is a remarkable one, even when it is borne in mind that Mozart was in the habit of elaborating his compositions in all their details in his mind before he put them on paper.

SALVATOR ROSA AS A LIBRETTIST.

In his recent work on "The Standard Cantatas," Mr. Upton gives the following curious information regarding the famous painter, Salvator Rosa.

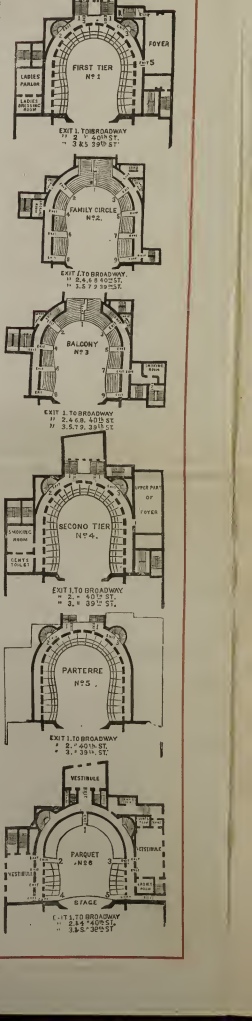
He not only wrote the words for many cantatas by his musical friends, but it is known that he composed both words and music to eight. The texts of these works have preserved for posterity pictures more graphic than any he colad paint of his misanthropic character: for when he is not railing against his mistress he is launching satires against Nature and mankind in general. In one of these he complains that the earth is barren and the sun is dark. If he goes out to see a friend, it always rains. If he goes on shipboard, it always storms. If he buys provisions at the market, the bones outweigh the flesh. His only wealth is hope, which points to nothing better than "workhouse or a rope." In the heat of summer he has to trudge in winter clothes. He cannot even run away from misfortune. In a word, nothing pleases the poor painter.

Jenny Lind plucked a spray of myrtle from her wedding wreath and planted it. The slip grew, and when she lay dead it furnished a chaplet for her coffin.

"A person who is not acquainted with the latest works in literature, is considered devoid of culture. Oh, that in music we were equally advanced!" exclaims Schumann.

The Paris municipality have again, as in previous years, offered a prize of 10,000 francs for the best choral and orchestral work, which is to be eventually performed in, and at the expense of, that town.

PLAN OF EXITS.



WAGNER'S GRANDEST TRAGEDY.

"DIE GÖTTERDÄMMERUNG," OR "THE DUSK OF THE GODS."

The first performance in America, at the Metropolitan Opera House, of "Die Götterdämmerung, the fourth drama in Wagner's gigantic Nibelung Tetralogy, will doubtless revive the dispute among opera-goers as to which of Wagner's works is the best Many consider this drama—the last he wrote, with the exception of "Parsifal"—his greatest, and with good reason. For, thanks to the Wagnerian system of leading motives, the four Nibelung dramas—"Rheingold," "Walküre," "Siegfried" and "Götterdämmerung" are related to each other musically as well as dramatically, and whenever there is a reference in the last drama to events which occurred in the preceeding ones, the music which illustrated them is heard again, so that "Götterdämmerung" is musically a complete synopsis, as it were, of the whole Tetralogy.

Several of the numbers of this drama have become familiar through performances in the concert hall, notably the Siegfried Funeral March (the grandest dirge ever written); the delicious trio of the Rhine maidens, who warn Siegfried in the third act; Siegfried's Rhine journey; and the final address of *Brünnhilde* before she dashes with her horse into the funeral pyre.

Scenically, the opera presents unprecedented opportunities. To mention only a few of the features—*Siegfried's* farewell to *Brünnhilde*—the morning dawn scene—the picturesque meeting with the Rhine daughters—the hunting scene and murder—the rising of the Rhine till it fills the stage, and the final conflagration, with the burning of Walhalla, the abode of the gods.

Although "Götterdämmerung" is the longest of Wagner's dramas, it is so brimful of inspired music that, as Saint Saëns remarks, the auditor "loses all sense of time as by a magic effect," and forgets to count the hours. The famous French composer adds that "from the elevation of the last act of the 'Götterdämmerung' the whole Tetralogy appears, in its almost supernatural grandeur, like the chain of the Alps, seen from the summit of Mount Blanc.

Stanford's new Symphony, "The Irish," contains several old Irish melodies. In the third movement the old lament known as "The Lament of the Sons of Usnach," has been utilized; and in the fourth movement the two principal themes are, "Remember the glories of Brian the Brave," and "Let him remember the days of old."

THE "Dog's Head" brand of Ale and Stout well deserves its popularity.

LISZT AND WAGNER CORRESPONDENCE.

Breitkopf & Härtel of Leipzig, have just published, in two volumes, the correspondence between Wagner and Liszt—a collection which is perhaps destined to be as widely read as the correspondence betw en Goethe and Schiller. For Liszt was Wagner's most intimate friend—the one to whom alone he confided all his ambitions, hopes, and sorrows at the early failures of works which are now sung and played the world ov-r. Among the most notable things in Wagner's letters is the expression of deep-felt admiration for Liszt's orchestral compositions. "These," he writes, "are a sort of monumental embodiment of your artistic personality, and as such so incomparably novel that the critics will require a long time to discover what they shall make of them." The volumes are beautifully printed on thick paper.

WEBER'S "EURYANTHE."

WHAT GREAT MUSICIANS THINK OF IT.

One of the most important events of the operatic season will be the first performance in America of Weber's "Euryanthe," which he himself considered his best work, and on which Schumann, Wagner, Liszt and others have lavished the most enthusiastic praise.

Forty years ago, Schumann wrote in his "theatrical diary": "It is a long while since I have been so carried away with enthusiasm as this evening. This music is much too little known. It is heart-blood, the noblest he had; this opera cost him a portion of his life—unquestionably. But then it made him immortal.

M. Jules Barbier, who is a candidate for the permanent direction of the Opera Comique, states in reply to the attacks upon him in the *Gil Blas*, that the deficit in the receipts during his provisional management of the house amount to no more than 28,000f. This, he says, is insignificant when we remember the events which have for some time interfered with the usual amusements of Parisians. He promises, if elected, to make a special feature of modern works, notably those of Massenet, Léo Delibes, Victorin Joncieres, and Théodore Dubois.

"The pleasure which the work of a musician affords you is his very lifeblood; the trouble it has cost him you do not know. He gives you his very best: the essence of his life, the outflow of his genius; and yet you grudge him a simple wreath of flowers!"—*Schumann.*

"Music belongs to no country," says Weber, "and we value beautiful music from whatever part of the globe it may come."

WEBER'S EXTRAORDINARY MEMORY.

It is well known that the composer of "Euryanthe" was an ardent admirer of Mozart. That this love was not a mere matter of profession, but led him to study Mozart's works thoroughly, is shown by the following anecdote. One evening, when Weber was director for the German operas at Dresden the indisposition of a vocalist made it necessary at the last moment to substitute another opera. The only one available, without rehearsal, was the "Magic Flute." The singers were summoned, when suddenly the discovery was made that the conductor's orchestral score had been left at Weber's house It was too late to send for it. The king and his retinue were already at the door of the opera house, and to keep them waiting would have been an unpardonable breech of etiquette. Weber alone preserved his composure. With a smile, he directed the musicians to take their places, and then lifted the baton for them to begin, just as the king entered the box. The musicians began, fearing an early collapse, but Weber conducted with an unerring hand through all the changes of tempo. He had the full score in his memory, and, as proof of it, he facetiously kept turning over the imaginary leaves, always at the right place At the end of the act, the singers and musicians surrounded him and offered him their congratulations at his remarkable achievement. Meanwhile the score had arrived, and Weber was enabled to rest his memory.

THE CANTATA.

Probably no form of musical composition has experienced such development as the cantata. The term in its primitive sense is of somewhat vague character, simply indicating some kind of vocal composition.

Originally, it was a combination of recitative and vocal melody with accompaniment, and Italian words. In some instances, as in Beethoven's "Adelaida," which he himself describes as a cantata, the recitative is absent; and two fully developed movements constitute its entire contents. Later, choruses were introduced in the cantata, and the scope of the work extended until in the present day it may be described as a species of oratorio or opera, to be sung without dramatic action. In like manner, the original form of solo cantata may be regarded as a *scena*, to be performed without the accessory of stage action.

Sometimes a continuous story is treated in cantata form, at others the text is of purely didactic character. In fact, any extended vocal composition for solo voices, chorus, and orchestra, intended to be performed on the concert and not on the operatic stage, is generically styled a cantata.

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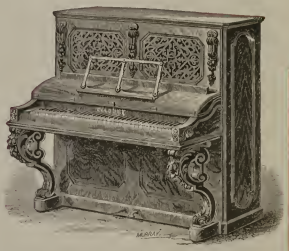

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AT 8.15 O'CLOCK.

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FRL. ADELE AUS DER OHE.

PROGRAMME.

PART I.

Symphony, in F minor, "The Irish," C. Villiers Stanford
1. Allegro moderato. 2. Allegro molto vivace. 3. Andanto con moto. 4. Allegro vivace.
(New, first time.)

a) Adagio, from Symphony No. II., } Saint Saens
b) Le Rouet d'Omphale, Symphonic Poem. }

PART II.

Overture to a Comedy, ... Smetana

Concerto in D minor, for Piano and Orchestra, Rubinstein
1. Moderato. 2. Moderato assai. 3. Allegro.
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Overture, "Sakuntala." . . . . . Goldmark

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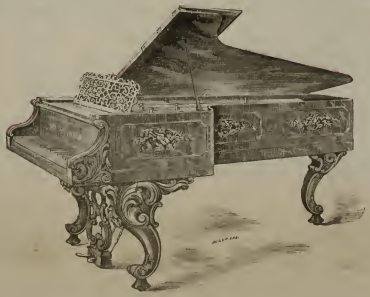

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GOLDMARK IN GERMANY.

A Dresden correspondent writes to the *London Musical Times*: "About four and twenty years ago, a Saxon Count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubenstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his latent powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark. It would be too exacting to call upon a writer of modern opera to ignore all the improvements of a powerful predecessor for the mere purpose of avoiding a charge of plagiarism; and Goldmark requires the full benefit of this license; for no doubt, his light, around which the Dresdeners so love to hover, is to a great extent a borrowed one and his admirers are paying an unconscious tribute to the hero of Bayreuth when they crowd to hear "The Queen of Sheba" and "Merlin;" but there is a sufficient residuum of power and originality to make those works a feature of the day. Fraulein Malten, in the part of *Viviana*, shows a voice unimpaired by the stern ordeal to which for nearly twelve years she has been subjected as the leading exponent of the Wagner school. Whether as the womanly *Elsa*, the stately *Queen of Sheba*, or the *ingénue* in the "Meistersinger," she is equally at home; nothing can be fresher than her maidenly confusion on receiving a bouquet from *Walther* in the last mentioned work. Her ignorance of the world in general, and men in particular, seems actually to increase with her years; one can hardly imagine what her artlessness will be at the age of sixty."

SPONTINI.

It is well known that Schumann had a little "Theatrical Note Book," in which he occasionally jotted down a few comments on operas he happened to hear. An entry on July 27, 1848, relates to Spontini's "Ferdinand Cortez." It is brief but pithy: "Heard this opera for the first time. Delighted with it."

Dr. Naumann says that "no other composer has succeeded in infusing into music the spirit of *heroism and glory* which prompted the victorious exploits of Napoleon, in portrayal of which Spontini created a kind of artistic expression, the influence of which has extended to the present day."

When Spontini first came to Paris he encountered much opposition, but the Empress Josephine appointed him court composer, and the Emperor also became his friend, giving him $2,000 from his private purse for the opera "La Vestale," in addition to the ten thousand francs which the Conservatoire gave every ten years as a prize to the composer of the best opera of the decade.

It was at Napoleon's request that Spontini composed his second grand opera, "Ferdinand Cortez." The total failure of his Spanish campaign caused Napoleon, however, to take such a violent dislike to the subject of the opera, that he prevented its production by a special decree. Subsequently, however, it was given with enormous success.

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THE CANTATA.

Probably no form of musical composition has experienced such development as the cantata. The term in its primitive sense is of somewhat vague character, simply indicating some kind of vocal composition.

Originally, it was a combination of recitative and vocal melody with accompaniment, and Italian words. In some instances, as in Beethoven's "Adelaida," which he himself describes as a cantata, the recitative is absent; and two fully developed movements constitute its entire contents. Later, choruses were introduced in the cantata, and the scope of the work extended until in the present day it may be described as a species of oratorio or opera, to be sung without dramatic action. In like manner, the original form of solo cantata may be regarded as a *scena*, to be performed without the accessory of stage action.

Sometimes a continuous story is treated in cantata form, at others the text is of purely didactic character. In fact, any extended vocal composition for solo voices, chorus, and orchestra, intended to be performed on the concert and not on the operatic stage, is generically styled a cantata.

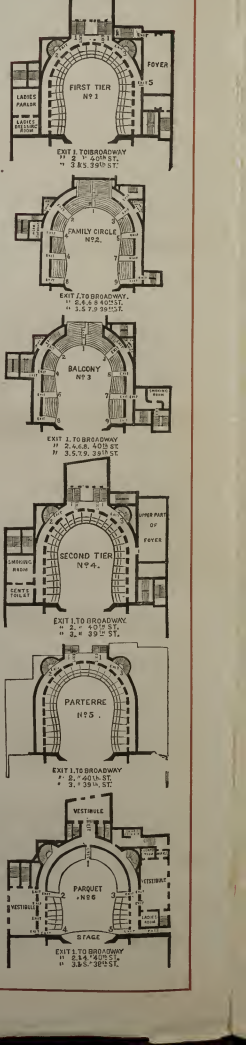
SALVATOR ROSA AS A LIBRETTIST.

In his recent work on "The Standard Cantatas," Mr. Upton gives the following curious information regarding the famous painter, Salvator Rosa.

He not only wrote the words for many cantatas by his musical friends, but it is known that he composed both words and music to eight. The texts of these works have preserved for posterity pictures more graphic than any he colud paint of his misanthropic character: for when he is not railing against his mistress he is launching satires against Nature and mankind in general. In one of these he complains that the earth is barren and the sun is dark. If he goes out to see a friend, it always rains. If he goes on shipboard, it always storms. If he buys provisions at the market, the bones outweigh the flesh. His only wealth is hope, which points to nothing better than "workhouse or a rope." In the heat of summer he has to trudge in winter clothes. He cannot even run away from misfortune. In a word, nothing pleases the poor painter.

Mr. W. S. Gilbert finds a piece of blotting paper by his side a great help when he is writing comic operas. This is not for blotting his manuscripts, but for drawing pictures on. These are caricatures, and oftener the sketch suggests a quaint thought than a thought suggests the sketch.

PLAN OF EXITS.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FOYER
LADIES' PARLOR
GENTLEMEN'S SMOKING ROOM
EXIT 1 TO BROADWAY
" 2 " 40th ST.
" 3 &5 39th ST.
FAMILY CIRCLE No 2.
EXIT 4 TO BROADWAY.
" 6 & 8 40th ST.
" 7 & 9 39th ST.
BALCONY No 3
EXIT 2 TO BROADWAY
" 2, 4, 6, 40th ST
" 3, 5, 7, 9, 39th ST
SECOND TIER No 4.
UPPER PART OF FOYER
EXIT 1 TO BROADWAY.
" 2, 40th ST.
" 2, 4 39th ST.
PARTERRE No 5.
EXIT 1 TO BROADWAY
" 2, 40th ST.
" 3, 39th ST.
VESTIBULE
PARQUET No 6
STAGE
EXIT 3 TO BROADWAY
" 5 & 7 40th St
" 3 & 5 39th St.

WEBER'S EXTRAORDINARY MEMORY.

It is well known that the composer of "Euryanthe" was an ardent admirer of Mozart. That this love was not a mere matter of profession, but led him to study Mozart's works thoroughly, is shown by the following anecdote. One evening, when Weber was director for the German operas at Dresden the indisposition of a vocalist made it necessary at the last moment to substitute another opera. The only one available, without rehearsal, was the "Magic Flute." The singers were summoned, when suddenly the discovery was made that the conductor's orchestral score had been left at Weber's house. It was too late to send for it. The king and his retinue were already at the door of the opera house, and to keep them waiting would have been an unpardonable breech of etiquette. Weber alone preserved his composure. With a smile, he directed the musicians to take their places, and then lifted the baton for them to begin, just as the king entered the box. The musicians began, fearing an early collapse, but Weber conducted with an unerring hand through all the changes of tempo. He had the full score in his memory, and, as proof of it, he facetiously kept turning over the imaginary leaves, always at the right place. At the end of the act, the singers and musicians surrounded him and offered him their congratulations at his remarkable achievement. Meanwhile the score had arrived, and Weber was enabled to rest his memory.

WOMEN OF THE WEST.

Joaquin Miller says there is a touch of solemnity in the face and character of California women, absent from all other women of this earth. Notwithstanding the large infusion of Spanish and other dark blood, he asserts that the California woman generally has golden hair. He also notes her early development. He was called upon to address the young ladies of Mills' Seminary—the Vassar of the West—and before he had been five minutes on the stand he found he was "speaking to women—women in body and mind." He admits there are many beautiful women in New York and London, and expresses his unbounded admiration for Mrs. Langtry; yet, he adds, that he can find in California twenty Langtrys any day. California women, he says, are the best dressed he ever saw. He especially commends them for disliking "that beastly abomination unto the Lord—the bustle," and for their fondness, on the other hand, of color in their dresses. This, he says, "cannot reach sombre Philadelphia and sedate Boston too soon."

THE "Dog's Head" brand of Ale and Stout well deserves its popularity.

MOZART ANECDOTES.

During the last hudred years Mozart's "Don Giovanni" has had 470 performances in Vienna, while in Paris Gounod's "Faust" has reached its five hundredth performance in 28 years "Don Giovanni" was not at first received with much favor in Vienna, and after it had had 15 performances it disappeared from the repertory for 10 years!

The story that the Emperor Joseph remarked regarding this opera, when first given, that "this music is no food for the teeth of the Viennese," and that Mozart replied "let us leave them time to digest it," has been proved a mere invention, since the Emperor was absent from Vienna a the time the first 15 performances were given. It is true, however, that Mozart wrote the complicated overture to this opera on the night before the performance, and that the ink was hardly dry on the manuscript copies when they were handed to the musicians, who played the overture at sight. This feat is a remarkable one, even when it is borne in mind that Mozart was in the habit of elaborating his compositions in all their details in his mind before he put them on paper.

BEETHOVEN'S LAST CONCERT.

Seyfried relates the following seriocomic incident which occurred at Beethoven's last concert in Vienna, in 1808, when he was quite deaf, but still persisted in conducting.

He was playing a concerto of his own, but at the place where the orchestra joins the piano, forgetting that he was the soloist, he jumped up and began to conduct in his usual style. At the first *sforzando* he flung out hid arms so violently that he extinguishes both the lights on the piano desk. The audience laughed, and he was so put out by the disturbance, that he made the orchestra leave off and recommence. Seyfried, fearing lest the mishap would again occur when the same passage was repeated, sent for two choir boys to stand by Beethoven and hold the candles. One of them unsuspectingly drew near to look over the piano part; when the fatal *sforzando* arrived, he received such a smart slap in the face from Beethoven's right hand that he dropped his light in terror. The other boy, more cautious than his companion, had been anxiously following Beethoven's every movement, and by suddenly stooping, escaped the blow. The audience laughed more than ever, and this threw Beethoven into such a rage that he broke half a dozen strings at the first chords of the solo. All the efforts to restore quietness and attention were for the time fruitless. The first *allegro* of the concerto was, therefore, quite lost. After this accident Beethoven would never give another concert.

NEW ORATORIOS.

The enterprise and liberality of the Norwich (English) Festival Association has added two new works to the repertory of oratorio. This, however, is solely characteristic of the English festival associations, as American Festival originate nothing, and seem to have no other raison d'etre than to give employment to a few singers and musicians. We are indebted to the English for nearly all the oratorios in existence, from Handel down to Sullivan. The Norwich Festival Association gave commissions to two Italian musicians resident in London for original works, which were successfully produced at the recent festival. "The Garden of Olivet," by Signor Bottesini, is regarded by the critics as as possessing musical merit, but not rising to the dignity essential to a sacred composition. It is rather a series of graceful solos, duets, trios, and quartets connected by recitatives to preserve the narrative form. The instrumentation is difficult, and its pleasing character will probably make it popular with choral societies. Mr. Santley and Mr. Lloyd. the tenor, who is shortly to visit the United States, were among the soloists who took part in the performance.

Signor Bottesini, the composer of "The Garden of Olivet," has long been known as a skilful double-bass player and as a composer of solos for that instrument, also as the composer of a successful opera, "Ero e Leander."

The other work, performed for the first time at the Norwich Festival, is of an entirely different character. This is "Isaiah," by Signor Mancinelli, who has during the last season conducted the orchestra at Drury Lane. His subject is the familiar story of "Sennacherib" and the overthrow of his host, a number of dramatic incidents taken from the Talmud being woven into the Scriptural narrative by Dr. Aldini, the librettist. The music of "Isaiah" is said to be of a distinctly original character, and some of it remarkably impressive. The prelude, illustrating the destruction of Sennacherib's host, is notably strong and vigorous, and the last number, given when peace is restored and the sun is supposed to be seen rising over the hills and towers of Jerusalem, is exquisitely beautiful.

What would civilization be without the piano?—*Oliver Wendell Holmes.*

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"Observe," says Carlyle, "how all passionate language does of itself become musical,—with a finer music than the mere accent; the speech of man even in jealous anger becomes a chant—a song. All deep things are song."

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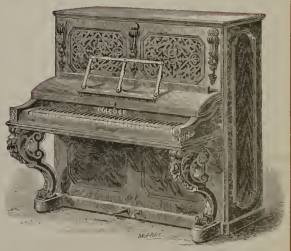

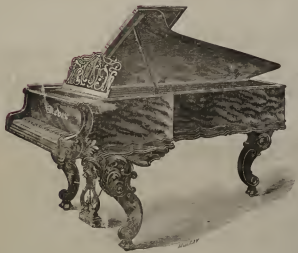

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AT 8.15 O'CLOCK.

SOLOIST:
Mme. CAMILLA URSO.

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Symphony No. IX. in C, . Franz Schubert
1. Andante, Allegro ma non troppo.
2. Andante con moto.
3. Scherzo.
4. Finale Allegro vivace.

PART II.

March of the Pilgrims, chanting the evening prayer, Hector Berlioz
(From Harold Symphony).

Concerto for Violin and Orchestra, Ludwig van Beethoven
Two Movements: Larghetto, Allegro,
Mme. CAMILLA URSO.

La Russie Symphonic Poem, Anton Rubinste n
(Explanation; see page)

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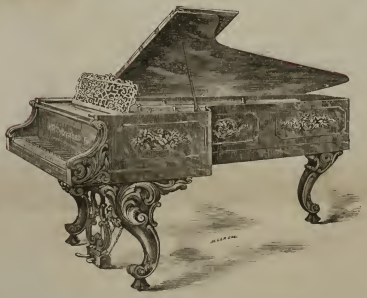

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A very funny story is told by one of the most pleasing Marguerite's of the day concerning her experience with a dilidient Faust in Gounod's opera. She had done her best to make him assume an affectionate attitude, and finally, in his desperate attempt to comply with her demands, he clutched her about the waist and hung to the ends of the false braids which depended from her wig in sheer desperation. Her feelings beggar description as she felt her wig taking leave of her head just as she poured forth her most passionate love measures in the arms of her Faust. Taking advantage of a rest, she said: "Just let alone of my wig, or I'll settle you when I get a chance," and with the relief incidental to the reassurance gained by her release, she finished the great duet and saved her head covering.

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THE SEASON will consist of sixty-three performances, which will include forty-seven Subscription nights and sixteen Matinees Commencing on WEDNESDAY EVENING, NOVEMBER 2d, 1887, and continuing until Saturday, February 18th, 1888.

For this Season, engagements have been made with the following distinguished artists:

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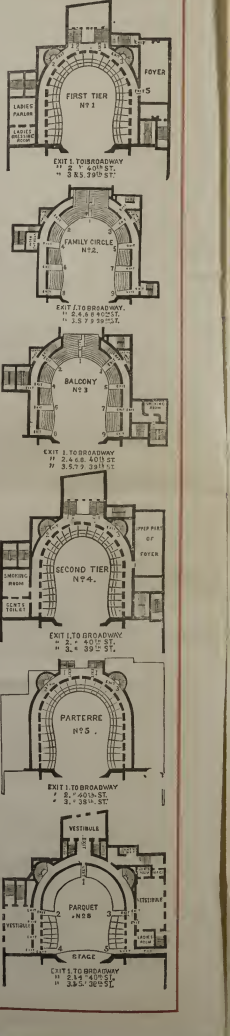
FERDINAND CORTEZ ..... SPONTINI.
AIDA ..... VERDI.
EURYANTHE ..... WEBER.
LA JUIVE ..... HALEVY.
FAUST ..... GOUNOD.

And possibly DON JUAN.

During the last two weeks of the Season, from February 6 to February 18, the Nibelungen Trilogy, consisting of DIE WALKURE, SIEGFRIED and DIE GOETTERDÄMMERUNG will be given.

AN interesting question once arose as to what manner of life contributed most to longevity. A list of 110 men in each of these departments was prepared, and the average length of life compared. Men of science, men of art, men of action. The average length of life among scientific men was 69½ years; among men of artistic temperament, 64¾ years; and among men of motion, 61 years. The oldest of each list were Fontenelle, Titian and Dandalo, while not far behind were such names as Humboldt, Bossuet, Newton, Herschel, Franklin, Plato, Kant, Galileo, Angelo, Voltaire, Goethe, Hans Lachs, Wellington, Jefferson, Augustus, Frederic the Great and Charlemagne. The three youngest celebrities were Bichat, Keats and the Emperor Otho II., followed by Pascal, Spinoza, Chopin, Mozart, Mendelssohn, Byron, Burns, Raphael, Coreggio, Van Dyke, Goldsmith, Spenser, Alexander the Great and Gustavus Adolphus.

PLAN OF EXITS.



WAGNER'S GRANDEST TRAGEDY.

"DIE GÖTTERDÄMMERUNG," OR "THE DUSK OF THE GODS."

The first performance in America, at the Metropolitan Opera House, of "Die Götterdämmerung, the fourth drama in Wagner's gigantic Nibelung Tetralogy, will doubtless revive the dispute among opera-goers as to which of Wagner's works is the best. Many consider this drama—the last he wrote, with the exception of "Parsifal"—his greatest, and with good reason. For, thanks to the Wagnerian system of leading motives, the four Nibelung dramas — "Rheingold," "Walküre," "Siegfried" and "Götterdämmerung" are related to each other musically as well as dramatically, and whenever there is a reference in the last drama to events which occurred in the preceding ones, the music which illustrated them is heard again, so that "Götterdämmerung" is musically a complete synopsis, as it were, of the whole Tetralogy.

Several of the numbers of this drama have become familiar through performances in the concert hall, notably the Siegfried Funeral March (the grandest dirge ever written); the delicious trio of the Rhine maidens, who warn Siegfried in the third act; Siegfried's Rhine journey; and the final address of *Brünnhilde* before she dashes with her horse into the funeral pyre.

Scenically, the opera presents unprecedented opportunities. To mention only a few of the features—*Siegfried's* farewell to *Brünnhilde*—the morning dawn scene—the picturesque meeting with the Rhine daughters—the hunting scene and murder—the rising of the Rhine till it fills the stage, and the final conflagration, with the burning of Walhalla, the abode of the gods.

Although "Götterdämmerung" is the longest of Wagner's dramas, it is so brimful of inspired music that, as Saint Saëns remarks, the auditor "loses all sense of time as by a magic effect," and forgets to count the hours. The famous French composer adds that "from the elevation of the last act of the 'Götterdämmerung' the whole Tetralogy appears, in its almost supernatural grandeur, like the chain of the Alps, seen from the summit of Mount Blanc.

"No amount of adverse criticism can detract in any way from the intrinsic value of a composition," says Ludwig Spohr.

A Viennese critic notes that Mozart's "Don Giovanni" is the first opera of any consequence which has been generally performed a hundredth birthday has come and gone. Few operas live longer than that. It is probable that the "Meistersinger," which will be thus commemorated in 1967, will be thus remembered in 2067, as are Beethoven's "Fidelio," in 1905, and Weber's "Freischutz," in 1921.

Die Walküre

Brünnhilde ist die Tochter *Wotan's*, des höchsten Gottes der nordischen Mythologie. Sie ist eine der Walküren, deren Pflicht es ist die Seelen gefallner Helden nach Walhalla zu bringen.

I. AKT.—*Siegmund*, ein Sohn *Wotan's* und ein Sterblicher, hat im Kampfe sein Schwert verloren und flieht nun vor seinen Feinden. Todmüde tritt er, ohne es zu ahnen, in die Hütte seines Feindes *Hunding*, und sinkt am Heerde nieder. *Sieglinde*, *Hunding's* Weib erscheint und bietet ihm Speise und Trank. *Hunding* kehrt zurück, erkennt seinen Gast und fordert ihn zum Kampf auf den Mo gen. *Sieglinde* mischt einen Schlaftrunk in *Hunding's* Becher, und kehrt, nachdem er schläft, zu *Siegmund* zurück. *Siegmund* erkennt in ihr alsbald seine Geliebte und Zwillingsschwester. Man hatte sie geraubt und gegen ihren Willen an *Hunding* verheirat et. Sie erzählt *Siegmund* von dem Schwert des *Wotan* an ihrem Hochzeitstag in den grossen Baum g esteckt hatte. *Siegmund* zieht es heraus, mit überm enschlicher Kraft, und entflieht mit *Sieglinde*.

II. AKT.—*Hunding* verfolgt die Flüchtigen. *Wotan* trifft *Brünnhilde* und befiehlt ihr in dem Zweikampf dem *Siegmund* zu helfen. Als r *Fricka*, *Wotan's* Gattin, verlangt den Tod des ehebrecherischen *Siegmund*; und *Wotan* befiehlt nun *Brünnhilde Siegmund* "nicht" zu helfen. Man hört *Hunding's* Horn, und die Flüchtigen erscheinen auf der Bühne. *Brünnhilde* kündigt dem *Siegmund* er müsse sterben; er aber will sich nicht von *Sieglinde* trennen. bi. *Brünnhilde* verspricht ihn vor dem Tode zu schützen. Zweikampf in dem von Wolken umhüllten Gebirge. *Brünnhilde* hilft *Siegmund*, aber unsonst; denn *Wotan* erscheint und zerschlägt sein Schwert.

III. AKT. Ritt der Walküren, die sich auf einem Felsen sammeln. *Brünnhilde* kommt zuletzt, von *Wotan* verfolgt. Die Walküren bitten für sie, aber *Wotan* bestraft sie für ihren Ungehorsam, indem er sie in einen tiefen, magnetischen Schlaf versenkt. *Wotan's* Abschied. Feuerzauber.

A PUBLISHER of this city said some time since that not more than one out of every twenty books written is ever published. Even a less proportion of magazine and journal literature is accepted. A great many of the disappointed writers are women. Miss Muhlbach was very open in saying that if she could have earned as much money by the more feminine occupation of scrubbing and sweeping, she would have much preferred that employment. This sounds neither admirable nor credible from such a source, yet would be a far safer and happier idea for the many women whose literary ambition far outdoes their ability.

Under the ironical heading of "Munificent," the *Wiener Fremdenblatt* announces the fact of the Court of Common Council of Vienna having just granted a monthly allowance of five florins (eight shillings) to Josefa Lange, a grandniece of Mozart, living in needy circumstances in the Austrian capital.

"Observe," says Carlyle, "how all passionate language does of itself become musical,—with a finer music than the mere accent; the speech of sorrow—in jealous anger becomes a sort of song—all deep things are

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SPONTINI.

It is well known that Schumann had a little "Theatrical Note Book," in which he occasionally jotted down a few comments on operas he happened to hear. An entry on July 27, 1848, relates to Spontini's "Ferdinand Cortez." It is brief but pithy: "Heard this opera for the first time. Delighted with it."

Dr. Naumann says that "no other composer has succeeded in infusing into music the spirit of *heroism and glory* which prompted the victorious exploits of Napoleon, in portrayal of which Spontini created a kind of artistic expression, the influence of which has extended to the present day."

When Spontini first came to Paris he encountered much opposition, but the Empress Josephine appointed him court composer, and the Emperor also soon became his friend, giving him $2,000 from his private purse for the opera "La Vestale," in addition to the ten thousand francs which the Conservatoire gave every ten years as a prize to the composer of the best opera of the decade.

It was at Napoleon's request that Spontini composed his second grand opera, "Ferdinand Cortez." The total failure of his Spanish campaign caused Napoleon, however, to take such a violent dislike to the subject of the opera, that he prevented its production by a special decree. Subsequently, however, it was given with enormous success.

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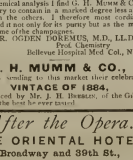

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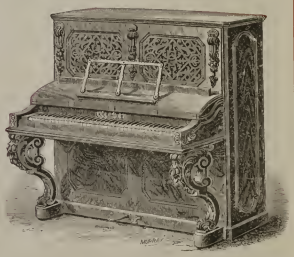

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The Plot of "Die Walküre."

Brunnhilde, the heroine of this opera, is a daughter of *Wotan*, the supreme god of Northern mythology. She is one of the nine "Walkuren" or Valkyries, whose duty it is to convey human heroes slain in battle to Walhalla, the abode of the gods.

Act I. Agitated orchestral prelude depicts growling of thunder, and rain beating on *Hunding's* hut. Into this rude cabin enters *Siegmund*, son of *Wotan* by a mortal woman, and sinks down exhausted. Having lost his sword in combat, he flies from his enemies, and unwittingly seeks shelter in the home of their ally. *Hunding's* wife, *Sieglinde*, enters and gives the tired guest refreshments. *Hunding* returns, sternly asks his guest's name, recognizes him as his enemy, and challenges him to mortal combat next day, but offers him hospitality for the night. *Sieglinde*, irresistibly fascinated by the stranger, puts a sleeping potion into her husband's cup, and joins *Siegmund*, who soon discovers she is his twin sister, and at the same time his love. She had been captured in battle and married against her will to *Hunding*. She shows *Siegmund* the magic sword, Nothung, plunged by *Wotan*, on her wedding day, into a large tree. *Siegmund* triumphantly pulls it out, and the lovers escape.

Act II. *Wotan* meets the wild Valkyrie, *Brunnhilde*, and bids her preside over a duel between the sons of *Siegmund*, and give victory to latter. *Fricka*, *Wotan's* jealous wife, demands the death of the guilty *Siegmund*, and *Wotan* sadly revokes the order just given to *Brunnhilde*. She protests, but he threatens her with his wrath. Amid wonderful agitated music, *Siegmund* and *Sieglinde* appear, pursued by Hunding, whose horn is heard. *Brunnhilde* comes and tells *Siegmund* he must die and go to Walhalla. He refuses to be parted from his love, and *Brunnhilde*, moved by pity, promises to protect him, despite *Wotan's* orders. Dazed on the rocks, *Brunnhilde* protects *Siegmund*, but in vain. *Wotan* appears and shatters magic sword.

Act III. Ride of the wild Valkyries. *Brunnhilde* joins them, pursued by *Wotan*. They piteously implore him to forgive her but in vain. For her disobedience she is condemned to be put into a magnetic sleep, until a hero shall come to wake her and claim her as his wife, a goddess no longer. *Wotan's* sad farewell. Magic fire encircles the rock to protect her.

MONDAY, JANUARY 23d, 1888.
RICHARD WAGNER'S ROMANTIC OPERA,
"LOHENGRIN."

The Wagner Society of Bologna has been stirring up the authorities to give a model performance of "Tristan" at the musical exhibition next year; in the meantime a list has been made of some Old-World operas, headed by Lully's "Armide," which is to be mounted with special taste and historical accuracy and chosen for the first day's performance. Then come Gluck's "Orpheus," Picni's "Dido," Cherubini's "Lodoiska," Mehul's "Joseph," Spontini's "Ferdinand Cortez," Pergolesi's "La Servante Maitresse," and Paisiello's "Nina."

Some time ago a Russian Prince, in celebrating his marriage, gave a free operatic performance for the benefit of the peasants. An old woman who had never been in an opera house before, listened attentively to the solos, but when the chorus came in she remarked to her neighbor: "There! that's just what we might have expected! We did not pay for our places, and now they revenge themselves by singing all at once, so as to get through sooner."

"Music belongs to no country," says Weber, "and we value beautiful music from whatever part of the globe it may come."

A SCHEFFEL ANECDOTE.

The *Weser Zeitung*, one of the leading German papers, states on the best authority that no fewer than half a million copies have been sold of Scheffel's works, the most popular of which is the romantic story, "The Trumpeter of Sackingen," on which the libretto of Nessler's opera is based; and that a publishing house in Stuttgart has a fast press on which nothing is printed but Scheffel's works. Scheffel is especially the idol of German students, on account of his popular student songs. He was to be the hero of the celebration, at Heidelberg, of the five hundredth birthday of the university, when death suddenly carried him off. Although Scheffel was fond of a glass of wine, he was temperate in his habits; but his glowing poetic effusions to Bacchus naturally fostered a different belief. One day an old woman asked him naively: "Is it true that you drink so much?" Whereupon Scheffel replied, "Quite so. And you ought to see the brute eat!"

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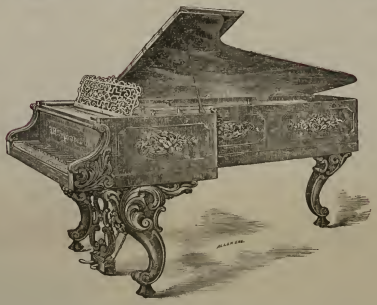

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SIEGFRIED'S SWORD.

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ENGLISH WORDS BY M. BYER.

Young Siegfried was a daring lad,
Roamed thro' his father's castle glad,
Yet rests he not within its walls
To wander forth the wide world calls.

He met with many a champion bold,
Whose sword and shield shone bright with gold;
Siegfried had but a homely stave.
Fit only for a wretched knave.

He went into a forest dark,
Where Vulcan plied his fiery work;
There iron strong and steel he found,
And fires that shot their flames around.

"Oh, master, my loved master dear,
Teach me thy skill and science clear,
That my own strength shall forge for me
A sword as good as brand can be."

Siegfried the hammer swung around,
He struck the anvil in the ground;
He struck, and wide the forest rang,
The iron into fragments sprang.

Then from a broken piece he made
So broad and long his own good blade.
"Now have I forged I my trusty brand,
As good as champion of the land,
And as the boldest shall I wield
My sword thro' fight and battle-field."

WOMEN OF THE WEST.

Joaquin Miller says there is a touch of solemnity in the face and character of California women, absent from all other women of this earth. Notwithstanding the large infusion of Spanish and other dark blood, he asserts that the California woman generally has golden hair. He also notes her early development. He was called upon to address the young ladies of Mills' Seminary—the Vassar of the West—and before he had been five minutes on the stand he found he was "speaking to women—women in body and mind." He admits there are many beautiful women in New York and London, and expresses his unbounded admiration for Mrs. Langtry; yet, he adds, that he can find in California twenty Langtrys any day. California women, he says, are the best dressed he ever saw. He especially commends them for disliking "that beastly abomination unto the Lord—the bustle," and for their fondness, on the other hand, of color in their dresses. This, he says, "would reach sombre Philadelphia and sedate Boston too soon."

BEETHOVEN'S BIOGRAPHER.

The famous biographer of Beethoven, Mr. A. W. Thayer, celebrated his seventieth birthday on October 22d. Although he is an American, he has written a more complete biography of Beethoven than any German; and the painstaking erudition shown in his work would do honor to any German professor. He has devoted forty years of his life, and almost his whole fortune, to his great task, and he is still at work on his fourth and last volume. The fact that this biography, although it is considered as the standard authority by every musician, had to be translated into German before a publisher could be found, does not speak well for the enterprise of English and American publishers.

GOLDMARK IN GERMANY.

A Dresden correspondent writes to the *London Musical Times*: "About four and twenty years ago, a Saxon Count, whose sensibility would be shocked were he ever to read his name in print, appealed to Rubenstein on behalf of a young Jew, needy, but highly gifted, and earning a scanty living by copying music. The result was that, through the generosity of the composer, the struggling genius was enabled to develop his latent powers, and finally to produce two lyrical works which never fail to draw a closely packed audience in more than one large German town, especially in those of Saxony. The young man's name was Carl Goldmark. It would be too exacting to call upon a writer of modern opera to ignore all the improvements of a powerful predecessor for the mere purpose of avoiding a charge of plagiarism; and Goldmark requires the full benefit of this license; for no doubt his light, around which the Dresdeners so love to hover, is to a great extent a borrowed one and his admirers are paying an unconscious tribute to the hero of Bayreuth when they crowd to hear "The Queen of Sheba" and "Merlin." but there is a sufficient residuum of power and originality to make those works a feature of the day. Fräulein Malten, in the part of *Viviana*, shows a voice unimpaired by the stern ordeal to which for nearly twelve years she has been subjected as the leading exponent of the Wagner school. Whether the womanly *Elsa*, the stately *Queen of Sheba*, or the *ingénue* in the "Meistersinger," she is equally at home; nothing can be fresher than her maidenly confusion on receiving a bouquet from *Walther* in the last mentioned work. Her ignorance of the world in general, and men in particular, seems actually to increase with her years; one can hardly imagine what her artlessness will be at the age of sixty."

The voice comes from the soul, it has been said. That is perhaps the reason of its complete disappearance from a world where everybody leaves only dust. The voice is the incarnation of the soul, its evident sensual manifestation. Why should not the voice be as sure an indication of the speaking being as the bumps on the skull or the lines of his hands? It denotes the type as clearly as the species; it betrays the instincts and the thoughts; it gives the tone of the soul. There is a whole science there dormant for Desbarolles, and I am astonished that he does not take it up. Besides, in following it up he would make discoveries that no one thinks about, and would give, in exactly those uninvented words, that lexicon that you are asking for, by means of which we should be able to snatch from the night of time the memory of fine human voices and dispute their immortality, just as has been done for the bodies, the faces, the attitudes, and the gestures of celebrated women and heroes.—*Théophile Gautier.*

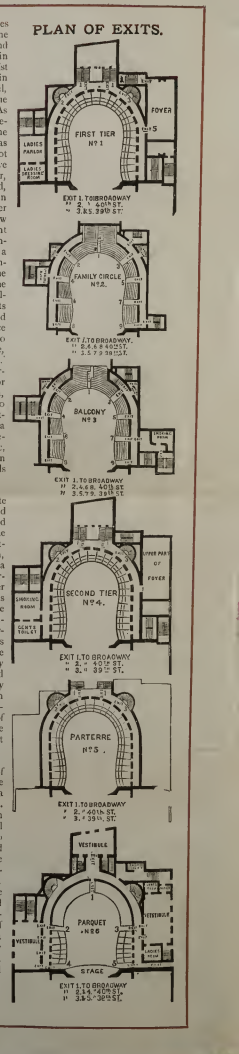
RUBY ROYAL "SEC" (red champagne) was served for the first time in America at the banquet given by Mr. A. W. Nickerson to Mrs Grover Cleveland

A writer in the *Paris Figaro* relates the following stories regarding the way in which certain musical and dramatic agencies are conducted in France: "On one occasion an artist was sent to fulfill an engagement in full expectation that he would fail, come back, and be good at the 'office' for another commission. As a matter of fact he succeeded, whereupon the agent telegraphed to the manager: 'I hear that —— has pleased the public. He must not succeed. Make arrangements to have him hissed next time.' The director, in fear of the powerful office, obeyed, and the singer was soon back in Paris, and on the books for another opening. A second story tells how two vocalists and a violinist were sent into Normandy to appear at a concert. The affair being in aid of a charity, they were asked, and consented to go for a nominal sum, the singers receiving a hundred francs, the violinist only fifty. A banquet followed the concert, and during its course the artists were complimented upon their disinterestedness. At once the Mayor intervened. 'There is no question of disinterestedness,' said he, 'when one receives 500 francs.' Imagine the astonishment of the performers as, on leaving, the Mayor paid each of the singers that sum, giving the violinist 300, according to the arrangement made with the cheating agent, whose anticipation of a good haul was thus hopelessly defeated. According to M. Massiac, the whole system of French agency in matters musical and dramatic needs reform."

The personal effects of the late Jacques Offenbach, the celebrated composer of opera-bouffe, were placed under the hammer last month at the Hôtel Drouot, of Paris. The sale attracted no very particular attention, and the prices realized furnished a striking proof of the ephemeral character of the popularity of a composer who was the idol of the Parisians under the Second Empire. Thus the gold mounted wand with which Offenbach led the orchestra at the first performance of "Orphée aux Enfers" was knocked down for 260 francs. The violoncello, on which he used to play when he first arrived in Paris, fetched 515 francs. His bust, in marble, by Terrier, was sold for 800 francs. Even the laurel crown in silver gilt, presented to Offenbach by the artists of the Gaieté Theatre, was put up to the highest bidder, who had to pay for it only 290 francs.

A very funny story is told by one of the most pleasing Marguerite's of the day concerning her experience with a diffident Faust in Gounod's opera. She had done her best to make him assume an affectionate attitude, and finally, in his desperate attempt to comply with her demands, he clutched her about the waist and hung to the ends of the false braids which depended from her wig in sheer desperation. Her feelings beggar description as she felt her wig taking leave of her head just as she poured forth her most passionate love measures in the arms of her Faust. Taking advantage of a rest, she said: "Just let alone of my wig, or I'll settle you when I get a chance," and with the relief incidental to the reassurance gained by her release, she finished the great duet and saved her head covering.

PLAN OF EXITS.



WAGNER AS A POET.

There is one point upon which critics of Wagner cannot avoid agreement, if they are true to their convictions. Whatever variety of opinions may be held as to the worth of his musical theories or the beauty of his compositions, no one can truthfully deny that he was a poet. He was not a creator in the sense that Dante and Homer were; but he was indeed what the Greeks called "poietes"—a maker. He was willing to accept material of the best kind, wherever he found it, and having obtained it, he proceeded to make the best possible use of it. It was natural that he should have turned to the marvelous stories contained in the old Scandinavian literature. There is no greater poetry in existense. The rugged grandeur of these antique songs is unfortunately not familiar to Americans. It cannot be preserved in a translation. The tremendous character of the myths themselves is not easily appreciable. But a very brief and cursory glance at the material contained in these poems is sufficient to convince us that the imagination of Scandinavian mythology was far less trammeled in the dark ages than in this nineteenth century of human progress and restrictive culture.

Samund the Wise, a Christian priest of Iceland, in the latter part of the eleventh century, collected and committed to writing the oral traditions of Scandinavian mythology. His collection, termed the Edda, consists of thirty-eight poems, and is divided into two parts. The first, or mythological cycle, contains everything relating to the Scandinavian ideas of the gods, creation, and the origin of man. The second, or heroic cycle, contains the original materials of the Nibelungen Lied of the German minnesingers, which is the source of Wagner's tetralogy. The story of Sigurd and Brynhilda is the chief feature of these poems, which are immensely superior in power and beauty to the German songs founded on them. Their language is uncouth yet strong, like Carlyle's prose, and their spirit is colossal. The passion and tenderness of heroic souls are painted with marvelous intensity, and noble thoughts and deeds mingle with foul crimes and stupendous tragedies.

The story of "Siegfried," pruned, polished, and emasculated to suit the sensitive taste of a more artificial civilization than that to which the Eddaic poems were familiar, is known to English speaking people in the form of the tale of the sleeping beauty. This fairy story charmed most of us in our childhood, and in our later days it has been served up to us, touched, as M. Taine expresses it, with the "amiable dilletantism" of Tennyson, in his little poem, "The Day Dream." This is a harmless and pretty version of the old story; but placed beside the original, it becomes a literary *reductio ad absurdum*.

Wagner's dramatic version of the tale retains all that is good in the original. It is a failing of the most enthusiastic partisans of Wagner to claim more for him than is justly his due, and they do this when they assert that the deep significance of this music-drama is wholly his. But the overthrow of the gods was a part of the Norse mythology. Ragnarök—the Götterdämerung—the twilight of the gods, is foretold in the Edda, and the advent of one greater than the gods is predicted. The abdication of Wotan and the preparation for the incidents of the last of the Nibelung music-dramas is founded on the original material from which Wagner constructed his works. His dramas however, are so nobly made, his poetry is so full of the true fire of passion, that his fame as a literary producer must assume an equal footing with his glory as a musician.

It was in accordance with a profound conviction that Wagner made use of Titanic myths as the personages of his dramas. Yet he reaches his highest poetry when he becomes most human. It is the intense humanity of Siegfried, his pure and guileless soul, his buoyant youth, his overwhelming impulses, and his sudden burst of love, that endear him to us. And as for Brunhilde, she is all woman; of heroic mould and soul, it is true; but none the less, a sweet and loving spirit. These two beings are noble types of humanity, equipped with the untouched beauty of normal physical proportions and endowed with the grandeur of unrestricted elemental passions. Among the semi-supernatural dwarfs and giants, and the uncanthly figures of gods and goddesses, these two beings stand forth with the simplicity and sublimity of Adam and Eve in the garden of Eden; and the union of their spirits in the final scene of the drama is a masterly and faultlessly poetic exposition of the force and dignity of unrestrained human love. This scene, reached by a series of events which point to it with a logical coherence unsurpassed in any existing drama, is a climax which stamps Wagner as a poet.

W. J. HENDERSON.

Collier, in his Essay on Music, makes this curious suggestion: "I believe it is possible to invent an instrument that shall have quite a contrary effect to those martial ones now in use; an instrument that shall sink the spirits, and shake the nerves, and curdle the blood, and inspire despair, and cowardice, and consternation, at a surprising rate. It is probable the roaring of lions, the warbling of cats and screech owls, together with a mixture of the howling of dogs, judiciously imitated and compounded, might go a great way in this invention. Whether such anti-music as this might not be of service in a camp, I shall leave to the military men to consider.

Under the ironical heading of "Munificent," the *Wiener Fremdenblatt* announces the fact of the Court of Common Council of Vienna having just granted a monthly allowance of five florins (eight shillings) to Josefa Lange, a grandniece of Mozart, living in needy circumstances in the Austrian capital.

An interesting question once arose as to what manner of life contributed most to longevity. A list of ten men in each of these departments was prepared, and the average length of life compared. Men of science, men of art, men of action. The average length of life among scientific men was 69½ years; among men of artistic temperament, 64¾ years; and among men of motion, 61 years. The oldest of each list were Fontenelle, Titian and Dandalo, while not far behind were such names as Humboldt, Bossuet, Newton, Herschel, Frankl in, Plato, Kant, Galileo Arcelo, Voltaire, Goethe, Hans Lachs, Wellington, Jefferson, Augustus, Frederic the Great and Charlemagne. The three youngest celebrities were Bichat, Keats and the Emperor Otho II., followed by Pascal, Spinoza, Chopin, Mozart, Mendelssohn, Byron, Burns, Raphael, Coreggio, Van Dyke, Goldsmith, Spenser, Alexander the Great and Gustavus Adolphus.

Gounod received six thousand francs for his "Faust" when he offered it to his publisher in 1857. This was not a bad price, generally speaking; but Faust happened to be a winning number in the lottery, and the publisher, Choudeau, had in ten years cleared $200,00o by his bargain

The Wagner performances at Bayreuth next year are fixed to take place from the 22d of July to the 18th of August. *Parsifal* will be given on Sundays and Wednesdays, and the *Meistersinger* on Mondays and Thursdays.

A true youthful prodigy is now appearing at the Theatre Mezzano in Milan. This is Anita Mazzoli, a girl of nine years of age, who acts in three languages, Italian, French, and English, plays the piano and guitar admirably, and sings charmingly.

Anton Rubinstein's new symphony in A minor has been performed for the first time at Dresden under the conductorship of Herr Stahl, and has given the greatest satisfaction, so beautifully it was given.

"What would civilization be without the piano?" [*Oliver Wendell Holmes.*]

Hardman, Peck & Co., Manufacturers of the great Hardman Piano, are displaying in their new Building on Fifth Avenue an elegant variety of their famous Grand and Upright Pianos; for the holiday trade. They also offer to the public, besides their own immense stock, Five Hundred Excellent Upright Pianos, consigned to them by a Manufacturer who has been compelled to suspend business. Wishing to dispose of these pianos at once, we will sell them at cost of production. New Warerooms: 138 Fifth Avenue, between 18th and 19th Sts.

A Marked Compliment to American Druggists. Mme. Sara Bernhardt has just ordered from Caswell, Massey & Co., the well known Druggists of New York and Newport, to be forwarded to her Paris address by express, immediately, thirty cases of Massey's Kide Flower and Cucumber cream. When it is remembered how many fine preparations for the whitening and softening of the skin are made by the Chemists and Perfumers of Paris, his order must be considered a valuable testimony to the high quality of this popular Cream.

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M. Samt Saens, the eminent French composer and critic, calls "Siegfried" the most original part of Wagner's Tetralogy: "Not only is this no longer opera (in the old sense of the word)," he says, "it is no longer the theatre. The spectator is transported to an entirely new world, which must alone make possible. It it impossible to give the faintest idea of such music: it resembles no other. The music triples the intensity of the feelings with which the characters are animated—that is all one can say to those who have not heard it."

The Paris municipality have again, as in previous years, offered a prize of 1,500 francs for the best choral and orchestral work, which is to be eventually performed in, and at the expense of, that town.

Extract from the Boston Evening Gazette August 6 by

"Mr. Clapp of reader courses, given by Mr. [illegible] Wednesday, at his summer residence in Medford, in honor of Mrs. Cleveland, was a brilliant affair. It was served and served well, the supervision of the whole being done by Mrs. [illegible] and it could not have been fairer in any respect had Mr. Mackenzie had a hundred thousand dollars to spend. He did give Mr. Bickman a free hand in the matter, and the result was that only now, the arrangement of the table was [illegible] and decorations were simply superb, and "the Ruby" champagne of which Bickman & Fordham are proprietors of the Parker House, have the only box in the country—was the only champagne served."

The champagne referred to in the above extract from the Boston "Evening Gazette" is of a rich crimson or "ruby" color and bears the brand: "**Ruby Royal**" *Reserve, Wine Pronounced Non Plus Ultra.* It is a wine of exceptional merit in all the characteristics of body, mellowness of flavor, and delicacy of bouquet. It is imported in Monsieur Abele writes: "I can use this as my [illegible] wine. I can supply the same quality, but never any better; for it is indeed the choicest product of the Champagne country." It was selected on the occasion of the entertainment given by Mr. A. W. Nickerson to "*the first lady of the land*" which it was served for the first time in America. The "Ruby Royal" was highly appreciated by all present at the feast, and is destined to become the wine of the elite.

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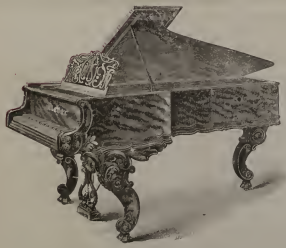

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SECOND PUBLIC REHEARSAL,
Friday Afternoon, November 25th, 1887,
AT 2 O'CLOCK.
SECOND CONCERT,
Saturday Evening, November 26th, 1887,
AT 8:15 O'CLOCK.

SOLOISTS:
Herr MAX ALVARY.
(With kind permission of MR. EDMUND C. STANTON).

PROGRAMME.

PART I.

Symphony No. 1, op. 4 (new first time) Eugen d'Albert
1. Allegro Moderato. 2. Lento ma non troppo.
3. Presto. 4. Adante e Allegro.
Air from Don Giovanni, "Dalla sua Pace," Mozart
Herr MAX ALVARY.
Introduction and Serenade from "Namouna," Lalo
(New first time).

PART II.

*Ballade, "Siegfried's Sword" . L. Damrosch.
(Words by Uhland),
Herr MAX ALVARY.
THREE ROMANTIC OVERTURES:
(a). Der Freyschuetz, . . . Weber
(b). The Flying Dutchman, . . Wagner
(c). The Corsair, . . . Berlioz
*Poem, "Siegfried's Sword" on page 2.
The Roosevelt Pipe Organ used.
All the Music performed at this Concert can be had at G. SCHIRMER'S, 35 Union Square, New York.

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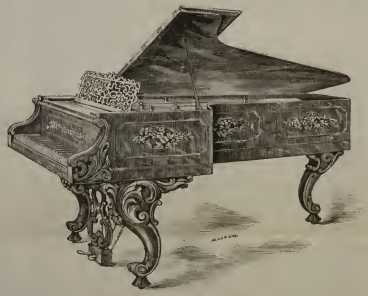

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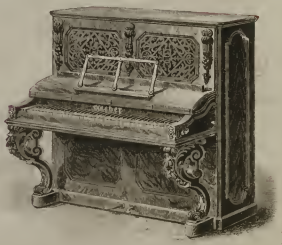

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FIRST PUBLIC REHEARSAL,

Friday Afternoon, Nov. 4, 1887,

AT 2 O'CLOCK.

FIRST CONCERT,

Saturday Evening, Nov. 5, 1887,

AT 8:15 O'CLOCK.

SOLOISTS:

MONSIEUR CAMILLE GURICKX, *Pianist.*

(First appearance in America.)

And by kind permission of MR. EDWARD C. STANTON, Director of the Metropolitan Opera House:

HERR JOH. ELMBLAD, *Basso.*

PROGRAMME.

PART I.

"Husitski," Dramatic Overture, op. 67, - A. Dvorák

Concerto Symphonique for Piano and Orchestra, No. 4 in D minor, op. 102, - H. Litolff,

1. Allegro con fuoco. 2. Adagio religioso. 3. Scherzo presto.

MONSIEUR CAMILLE GURICKX.

Ballet Music, - "Idomeneo" (first time), - Mozart

Songs, { *(a)* Grappe aus dem Tartarus, - Schubert. *(b)* The Two Grenadiers, - - Schumann.

HERR JOHANNES ELMBLAD.

PART II.

Symphony No. 5 in C minor, op. 67, - Beethoven

1. Allegro con brio. 2. Andante con moto. 3. Allegro. 4. Allegro.

The Roosevelt Pipe Organ used.

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HERR ELMBLAD'S voice is remarkable for its power, its firmness and its fine, rich quality.—*Standard.*

A very large audience was attracted last evening to the St. James hall to listen to a concert given by Herr Elmblad, a young Swede, not unknown to the musical world of London. Herr Elmblad has a voice of extraordinary power and range. His rendering of Schumann's "Die beiden Grenadiere" and "Die beiden Grenadiere"—the former requiring tenderness and softness, the latter trumpet-like force—were spontaneously encored, and the critics pronounce him to be a rising star of the first order.—*Times.*

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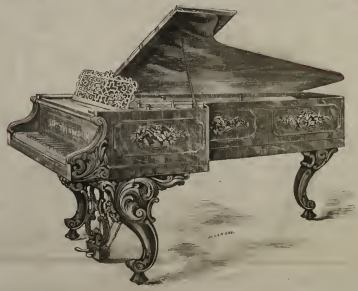

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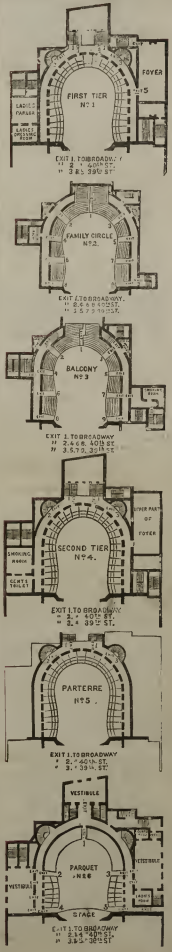

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— —

CHINESE SINGING.

The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men.

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare event, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high tenors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or inflection with which it is pronounced.

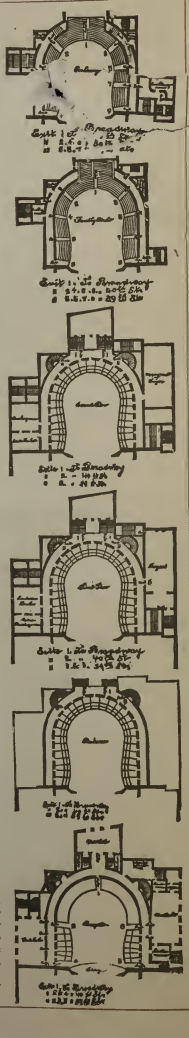
The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *tchu*, pronounced clearly with the vowel of medium length, means "master, but by extending the vowel a trifle it signifies "hog"; it alsomeans "column" and "cookery."—*Elton's Curiosities of Music.*

This is a story from Ceylon literature.

A king had a beautiful daughter whose one detect was that she could not be made to speak. Every means in his own power and that of the magicians failing—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' receptionroom he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jeweler decorated her with his rarest jewels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy: an American woman if he has plenty of money.

"When I am in a crowded car and a lady comes in, I think it is the duty of some man to get up and give her his seat. I look around in the car to see if any man looks as if he were making a move in that direction, and when I see them all keep their seats, I hide my face behind my newspaper and blush for my sex."



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SUBJECTIVE AND DREAM MUSIC.

Some people fancy that Italian melodies are superior to German melodies because it is easier to remember and whistle them. But this is a very superficial test. A trained musical ear finds it just as easy to remember a Schubert song as a Bellini aria, and the Schubert song has the advantage of being harmonically as interesting as it is melodically, which is not the case with Bellini's music, which has disappeared from the stage because modern musicians crave more harmonic variety than he offers.

Did you ever try to recall, not only the melody but also the harmony and the instrumental colors of a piece of music—say the introduction to "Lohengrin!" There can be no doubt that Wagner, in his solitary study, could hear the music he wrote as perfectly as if an orchestra had been playing it to him; for only thus was he able in each case to choose those combinations of instruments which exactly corresponded to the mood he tried to express.

Many amateurs also have the power of recalling a complicated orchestral or vocal composition as distinctly as they an recall the sight of a landscape, with its green trees, blue sky, etc. The power of doing so can be acquired by practice, and a most delightful accomplishment it is when once mastered. For then one can enjoy operatic or concert selections whenever one pleases, and they are never marred by bad singing or slovenly playing.

This subjective music, as it might be called, has a charm even more exquisite than music actually heard. Those who have ever had the pleasure of dreaming of music, will be partially able to realize this truth; and everybody has heard the story of the famous Italian violinist who dreamed of hearing a sonata which he remembered and wrote down, and which proved to be his best composition. It is one of the most poetic touches in Wagner's "Meistersinger" that Walter *dreams* the song with which he wins the prize

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The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

Sopranos.

FRAULEIN LEONORE BETTER.
FRAU THERESE HERBERT-FORSTER,
Royal Opera House, Stuttgart.
FRAU AUGUSTE SEIDL-KRAUSS,
Grand Opera, Bremen.
FRAULEIN IDA KLEIN,
New York.
FRULEIN VON JANUSCHOWSKY,
New York.
FRAULEIN LILLI LEHMANN,
Imperial Opera House, Berlin.

Mezzo-Sopranos and Contraltos.

FRAULEIN MARIANNE BRANDT,
Imperial Opera House, Berlin.
FRAULEIN SILVIA FRANCONI,
City Opera House, Augsburg.
FRAULEIN WILHELMINE MAYER,
City Opera House, Freiburg.

Tenors.

HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ,
Royal Opera House, Hanover.
HERR JULIUS MEYER,
Mannheim.
HERR ALBERT NIEMANN,
Imperial Opera House, Berlin.
HERR CARL ZOBEL,
Royal Opera House, Wiesbaden.

Baritones.

DR. WILHELM BASCH
Royal Opera House, Dresden.
HERR MAX HEINRICH,
New York.
HERR RUDOLPH VON MILDE,
Grand Ducal Opera House, Weimar.
HERR ADOLF ROBINSON,
Grand Opera, Hamburg.

Bassos.

HERR EMIL FISCHER,
Royal Opera House, Dresden.
HERR EMIL SANGER,
New York.
HERR GEORGE SIEGLITZ,
City Opera House Nuremburg.

Assistant Director,

MR. WALTER J. DAMROSCH.

Conductor.

HERR ANTON SEIDL,
Grand Opera, Bremen.

Stage Manager.

HERR VAN HELL.

Inspector.

HERR THEODORE HABELMANN.
City Theatre, Bremen.

Chorus Master and Organist.

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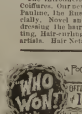

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Shakespeare's insight into the function of music ranks him above all other poets. He knows that music "charmeth sleep," "killing care and grief of heart"; it "hath helped madmen to their wits," and "will make wise men mad." "I never heard so musical a discord, such sweet thunder," might be used as a text for a chapter on modern dramatic music.

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At the third and last Concert and Public Rehearsal of this season of the Oratorio Society, which will take place on Wednesday afternoon and Thursday evening, March 2d and 3d, *Franz Liszt's* Sacred Oratorio "*Christus*" will be given for the first time in this country. The Chorus of the Oratorio Society, numbering 300 voices, will be assisted by the Orchestra of the Symphony Society and the following soloists: Frau Herbert-Foerster, Soprano; Miss Hattie Clapper, Contralto; Herr Max Alvary, Tenor; Mr. Max Heinrich, Baritone, and Mr. Frank Sealy Organist. The sale of tickets will commence on Thursday morning, Feb. 24, at the Metropolitan Opera House.

An adjective and its derivative adverb are often wide apart in application. For instance, the old illustration of the difference between a man *constant* in love, and a man *constantly* in love.

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PROGRAMME.

FOURTEENTH GRAND MATINEE
SATURDAY, FEB. 19, 1886,

MASANIELLO.

OPERA IN FIVE ACTS, BY AUBER.

MASANIELLO . . . . . Herr SCHOTT *
PRINCESS ELVIRA . Frl. v. JANUSCHOWSKY
PRINCE ALFONSO . . . . Herr ALVARY †
PIETRO . . . . . Herr FISCHER
BORELLA . . . . . Herr v. MILDE
SILVA . . . . . Herr HEINRICH
LORENZO . . . . . Herr MEYER
A FISHERMAN . . . . . Herr FRANK
FENELLA . . . . . Mme. CAVALLAZZI

Musical Director, MR. WALTER DAMROSCH.

Stage Manager..... HERR VAN HELL
Chorus Master... .. .. MR. FRANK H. DAMROSCH

* In order to give "Masaniello" this afternoon, Herr Anton Schott has consented to sing the title role, after singing the part of "Rienzi" last night.

† To facilitate bringing out "Masaniello" and to strengthen the cast, Herr Max Alvary has consented to sing the part of Prince Alfonso.

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One of the features of the fashionable dinners this season is the new dry wine ("Grand Vin Sec") of Louis Roederer. It is also the proper thing to serve it at the swell weddings.

Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King in spring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

Parties wishing to secure choice of advertising space in the **Saratoga Daily Register** for the coming season will please address the publisher, J. T. COWDERY, 21 Barclay St. The **Register** has been published ten years and enjoys the patronage of the most select class of advertisers.

A Fragment.

"MASANIELLO."

ACT I.—An insurrection of Neapolitan sailors and fishermen against their Spanish rulers, about the middle of the seventeenth century, forms the historical basis of the opera. The hero is the fisherman Masaniello, whose dumb sister, Fenella, has been betrayed by an unknown cavalier and subsequently dragged to prison by soldiers. The first scene is in the garden of the Spanish Viceroy, whose son Alfonso is celebrating his marriage with Elvira. Fenella, having escaped from prison, is pursued by the soldiers, but throws herself at the feet of Elvira, interrupting the nuptial processions. From the soldiers Elvira discovers that the Viceroy himself had imprisoned Fenella; and the dumb girl tells the story of her betrayal and capture in gesture language. Elvira promises her protection to Fenella and then proceeds to the chapel. As the bridal pair come out again Elvira takes her protege to introduce her to Alfonso, who also discovers through his countenance, and the confession of Fenella, that he is the betrayer of the dumb girl.

ACT II.—A fisherman's camp at Portici. Masaniello's friend Pie ro, who has been sent to seek Fenella, returns and reports that he could not find her. But presently Fenella appears and tells her sad story to her brother, in her gesture language. Masaniello and his followers resolve on revenge, and organize a rebellion against the tyranny of the Spanish viceroy.

ACT III. Elvira having pardoned her husband's crime, asks him to send for Fenella and take care of her. His soldiers find her in a Neapolitan market place and carry her off, after Masaniello, who suddenly appears, has thrown a silence with his dagger. The act closes with the famous prayer; and the insurrection begins.

ACT IV.—Masaniello's Hut. Masaniello deplores the horrors of the insurrection when Fenella enters, endeavors to describe some of the scenes she has witnessed and then sinks down exhausted. Pietro appears and demands that Alfonso shall be executed. He has hardly left when Alfonso and Elvira appear as fugitives and appeal to Fenella for protection. She recognizes Alfonso, and her first impulse is to deliver him up to the fishermen; but pity prevails, and, Masaniello appearing, they are assured of their safety. Not withstanding the murmurs of his followers, he sends them in a boat to a castle. The keys of the city are now delivered to Masaniello, as well as the royal insignia. As he mounts his charger and rides away, Pietro and the conspirators vow vengeance on him for having allowed Alfonso to escape.

ACT V.—Pietro makes an attempt to poison Masaniello, who however, recovers and leads the army against the forces of Alfonso which are advancing to recapture the city, while the superstitious populace are terrified by the growlings and eruptions of Vesuvius. Elvira appears before Fenella and tells of an attack made on her by the conspirators, and how she was saved by the intervention of Masaniello. Alfonso now joins them. The populace, he relates, furious at the generous conduct of Masaniello in allowing Elvira to escape once more, assassinated him. Fenella, maddened by this loss, hurries to the background and leaps into the abyss.

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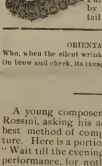

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ORIENTAL.

Who, when the silent wrinkle steals
On brow and cheek, its ravage heals?
Who but Gouraud?

A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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No new operas were produced in Italy at the opening of the season, during the Christmas holidays, and it is noteworthy that the operas chosen at the leading houses were those which most strongly lean toward the modern dramatic school. Thus at Milan, "Carmen" was given; at Rome, "Aida;" at Naples, "Mefistofele;" at Palermo, Piacenza, and Vincenza, "Gioconda." "One of the most curious phases of modern music," says a London paper, "is the steady progress of the German school in Italy. This is in part owing to the pronounced preference of Sgambati and Boito for German music, and partly to the German commercial element in the large cities. The 'Deutscher Kunstlerverein' in Rome is now buildin a large concert-room for the better performance of choral and orchestral works."

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THE OPERA SEASON.

THREE MORE YEARS OF OPERA IN GERMAN. — THE NEW OPERATIC POLICY. — MR. STANTON.

As was announced some time ago, the Directors of the Metropolitan Opera House have decided to continue the performances of Opera in German for at least three more years. In making this decision they were guided partly by the fact that, by extending the period of engagement over several seasons, more satisfactory arrangements could be made with some artists who are very much in demand abroad; and, still more, by the unmistakable manner in which the public has shown its approval of the policy pursued at this house during this and last season.

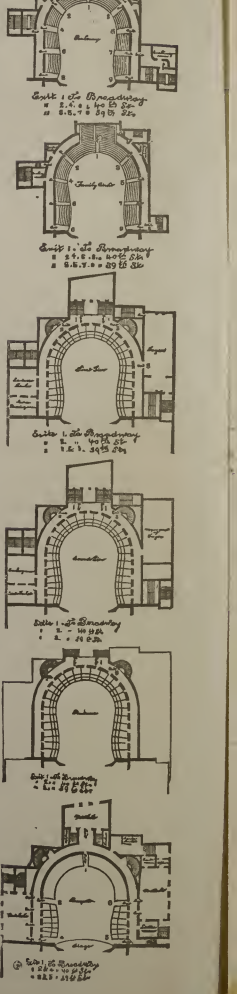
A few years ago it appeared as if the New York public had lost its interest in operatic performances. But it has now been made evident that the reason why opera languished here was simply because it was given in an antiquated style. New York was ten years behind the principal foreign cities, where the style of lyric opera, which requires nothing but one or two great singers, has long since gone out of fashion. The late lamented Dr Damrosch clearly saw how the interest in opera could be revived, and the policy adopted by him has been carried out since, with the gratifying results that are known to all.

In the first place, the Directors feel that they can claim, without fear of contradiction, that at the Metropolitan, for the first time, have the great modern operas been placed on the stage with a scenic splendor equal to that witnessed in Paris and Vienna. Nor has any expense and labor been spared in attempting to bring the orchestra and chorus to the highest standard of perfection; while the artists are of the best that could be secured for their respective parts; and the willingness of the leading artists to occasionally impersonate minor roles—one of the noblest traits of German artists—has greatly contributed to that excellenee of *ensemble* which opera goers of the present day imperatively demand.

In making up the repertory, the Directors were naturally guided by the unmistakable preferences of the musical public. Last year, almost one-half of the performances given were devoted to three of Wagner's operas; and it was but just, therefore, to give the place of honor this year to the same composer, two more of whose operas have been added to the list. Meyerbeer, Gounod, Goldmark and Bizet are the other composers represented. Several others have been held in reserve, in case of necessity but as the public interest in the nine operas so far produced has not decreased, it has not been deemed necessary to add to the arduous labors of the artists. Few people have any idea how much trouble is involved in placing an opera on the stage in the thorough manner in which it is done at the Metropolitan. Whenever a new opera is brought out, at a foreign opera house, five or six months are consumed in the preparations, whereas at this house, three novelties of the grandest proportions have been produced within little more than two months.

The three novelties of the season have also been the three greatest successes. Goldmark's "Queen of Sheba" has had a run unparalleled in the history of opera in America. Wagner's "Meistersinger," though written in his latest style, has already had seven performances, with ever-increasing audiences and appreciation, while his "Rienzi," though appealing to a different taste, appears to find the same favor.

Next year, possibly two more of Wagner's operas, and several works of other composers will be added to the repertory. Mr. Edmund C. Stanton will go to Europe in April or May to make arrangements with several famous artists for next season. The Board of Directors take this opportunity to call the public attention to the large share of this season's success which is due to the tact and managerial ability of Mr. Stanton. It is no sinecure to be placed at the head of an operatic enterprise of such gigantic proportions as that at the Metropolitan Opera House; but Mr. Stanton, by his justice and impartiality, and his courteous and obliging disposition has succeeded in repressing conflicts, and steering the operatic ship through every storm. The artists and every one connected with the Opera House loves and esteems him and this well deserved popularity has often enabled him to secure concessions that a less popular Director could not obtain. Mr. Stanton has also achieved a great success in the production and rendering of a new opera twelve times to overflowing houses, and also thus far *not a single change has been made in the operas announced to be given.* Two events unprecedented in the annals of operatic affairs in this country. The artists of the Opera House in order to show their appreciation of Mr. Stanton, have tendered him a complimentary benefit, but Mr. Stanton while highly gratified with this mark of their esteem declines the profferred honor.



"Parsifal" at Bayreuth.

When Wagner gave his first festival at Bayreuth, in 1876, few believed that so costly an experiment could be repeated. The seats for a single performance cost, on this occasion, $18. But the "Parsifal" festival in 1882, was a still greater success. It has been repeated twice, and a third one will be given this summer. It is worthy of notice that, next to Germany, America has always furnished the largest number of visitors, just as it has at the Oberammergau Passion Play. Those who have not attended one of these festivals, may familiarize themselves with the music at the Oratorio Society's concert. The festival this summer will begin on July 23 and end Aug. 20; and, besides "Parsifal," that work of Wagner's which most resembles it—" Tristan and Isolde "—will be sung.

The list of artists who will take part in these performances is unusually fine, including, as it does, almost all the leading Wagnerian singers in Germany. Among the sopranos will be Lilli Lehmann, Materna, Malten, Lucher, Papier, and Kraus; among the tenors, Niemann, Winkelmann, Vogel, Gudehus; among the baritones and basses, Scaria, Reichmann, and Fuchs. The directors will be Hans Richter, Anton Seidl, Levi and Mottl. The prices for seats will be only four or five dollars. The Bayreuth theatre is a curiosity, which alone would repay a visit to this town, which, moreover, is situated in a most romantic part of Bavaria. The mountain view from the Wagner theatre is one of the finest bits of scenery in Germany. Bayreuth is only a few miles from Nuremberg, the scene of Wagner's "Meistersinger," and the most quaint and best preserved mediæval city in Europe.

CUT GLASS.

To clean cut glassware requires a solution. Soap will not answer the purpose, as it will adhere to the delicate cuts and crevices in the glass and also leave a scum over the surface. A most efficient article for this purpose, and used by the manufacturers of cut glassware, is James Pyle's Pearline Washing Compound. It will dissolve in water and thoroughly clean and polish the glass without leaving any substance in the curved work. Ladies would do well to try Pearline for his purpose, but do not accept any injurious imitations, adulterated with gritty matter.—*Chester, Pa., Times.*

Wagner's "Parsifal."

TO BE GIVEN BY THE ORATORIO SOCIETY AS A DRAMATIC ORATORIO.

Now that Wagner has come to be looked upon here, no less than in his own country, as the greatest and most popular of all operatic composers, it might have been expected that his last work would be produced by the German artists at the Metropolitan Opera House. Unfortunately such a thing cannot be done. For, in accordance with Wagner's wishes, his widow is reserving the right of producing "Parsifal" on the stage exclusively for Bayreuth, no other city having been allowed to give it except Munich, where the King, Wagner's old friend and most liberal patron, was permitted to enjoy a few performances during which, as usual, he excluded all other spectators from the theatre.

The only possible way of hearing "Parsifal," therefore, is either to attend the festival given at Bayreuth almost every summer, or to give it in the concert hall as a dramatic oratorio. This has already been done, with great success in London, where the work was given twice, the first time attracting an audience of 6,000, the second time of 8,000 auditors. New Yorkers, too, have been given an opportunity to listen to a few fragments; but the Oratorio Society will produce for the first time, at its third concert, the whole work, barring such cuts as are necessary to bring it within the limits of a concert performance.

To those who have not heard "Parsifal" at Bayreuth, some few portions will probably appear vague and obscure without the scenery and action. But the drama is so full of beautiful music which speaks for itself, that no one who listens attentively can fail to be delighted with it. Wagner's real "Swan Song" is not the melody with which Lohengrin greets his swan, but the sacred drama "Parsifal." For although it was his swan song, and written when the composer and almost reached his three-score years and ten, it is in character [illegible] a remarkable wealth of ideas and spontaneity of invention.

Even Dr. Hanslick, Wagner's most uncompromising opponent, was forced on hearing "Parsifal" to exclaim regarding Wagner's creative powers: "For a man of Wagner's age (59), and with his system, it seems to me in 'Parsifal' a creation to be astonishing. All [illegible] the wide pieces of the enchanting melodious charm of the flower-girl scene, and of the energy of the festal procession, Parsifal shows control of a power which his youngest contemporaries may envy him."

Our old friend, Time, marches things in "Parsifal" in its delightful orchestration; and these brilliant and varied orchestral tints, as need not be said, can be enjoyed quite as well in the concert hall as in the theatre. Regarding the instrumentation, it was Hanslick again, who said the greatest thing: "Parsifal" is scored in a surprisingly discreet manner. In the art of orchestration, Wagner has not grown old: in Parsifal this art has developed into pure magic, and for every change of mood conjures the most wonderful sounds in infinite shocks and variety."

"Parsifal" will be sung by the Oratorio Society, which has been enlarged this year, and by a special choir of boys. The soloists will be selected from the artists of the Metropolitan Opera House, including Fraulein Brandt, who alternated with Frau Materna in the role of Kundry when "Parsifal" was first produced at Bayreuth, in 1882. By reserving this difficult work for the third concert, the Society will be able to study it all winter, and the directors confidently anticipate that its performance will form a worthy climax of the season.

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The season will extend over thirteen weeks, which will include thirty-nine Subscription Nights and thirteen Matinees. Commencing on November 23d, the season will continue until Saturday, March 6th, 1886,

All the artists engaged are the best in Germany; but the Board of Directors desire to state that they do not rely upon the so-called Star-System, but upon the strength of the *ensemble*, and attention to every detail, to make the coming Season a success.

It may not be amiss to remind the public that Opera here differs from Opera abroad, in that it is supported by subsidy from individuals instead of from Governments, and the Board of Directors count upon the aid of all music lovers to assist the Stockholders in their endeavor to make New York a musical centre.

For this season engagements have been made with the following artists:

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Imperial Opera House, St. Petersburg.
HERR ALBERT STRITT,
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HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ,
Royal Opera House, Hanover.
HERR DWORSKY,
Grand Opera, Prague.
HERR KRAEMER,
Grand Opera House, Mannheim.

BARITONES:

HERR ADOLF ROBINSON,
Grand Opera House, Hamburg.
HERR JOSEPH STAUDIGL,
Opera, Carlsruh.
HERR ALEXI,
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The following is a clipping from some newspaper which Col. Mapleson sent us with the request that we publish it in our programme

"TIMEO DANAOS."

Some time ago it was insisted upon in these columns that if New York wanted Italian opera New York had no choice but to go to Colonel Mapleson for it. New York, urged thereto principally by the New York newspapers, has persuaded itself that it does not want any Italian opera this season, and is apparently trying to persuade itself that it prefers the rather peculiar concoction which Mrs. Tharber, good old soul! offers in its place.

Singularly enough, at this juncture, while the flouted Colonel is finding abundant consolation in the heart of New York's indifference, comes the news that the operatic needs of London have caused certain other high and mighty people to defer to the irrepressible warrior.

When Papa Gye died some years ago, it was found that Covent Garden was in a hopeless muddle, and the sons were unable to steer the ship; but this house was the *to be, alles* of fashion, and so the Royal Italian Opera Company, limited, was formed, with Ernest Gye as manager, and a list of directors selected from the most fashionable and richest patrons of the house, among them being one of the Rothschilds, who, however, with the traditional sagacity of his race, smelt failure in the air, and prudently withdrew before the concern was floated.

The scheme, sure enough, turned out badly, and last year directors as such a modest criterion as the success of opera or effects of music" appealing to them no form a guarantee fund of £5,000 ($25,000). Incidentally the directors remarked that they will try and get £10,000, within which they need not count on footing it during the opera season, as they have no commercial grip on losses from "unremunerative" and consequently great deal of money in America.

This is not at all encouraging to any but utterly unreasonable starts will be plentiful for the appearance of the guarantors, and also pleads that "an institution of thirty-five years should not be allowed to go to pieces."

Still we say, however, despite this pathetic appeal, and despite the £5,000 guaranteed and £10,000 to the Royal Italian Opera Company has gone the way of many compromises, and this season Covent Garden will be open as usual, to hear the well-trained but unexciting music-dramas adapted to the tastes of the cultivated Cockneys.

Is there no moral in this? And must Colonel Mapleson, who proposes to open to-day with the same company that gave the Paris Opera comparison

Auber was sometimes surprised at the compliment of his fame. Says a writer in *Tonight here:* "He was modest itself, and it is rather amusing to compare him to another composer, a contemporary of his. Spontini, who at a dress rehearsal of one of his operas appeared at the desk in grand costume, covered with all the decorations he was entitled to wear. Approaching the desk slowly and majestically, he elevated the baton, fixed his eagle eyes on the full orchestra and chorus, and spoke as follows: 'Gentlemen, the work which we are going to have the honor of performing is a masterpiece. Now then!' Auber seemed to be always preparing for a rainy day. He perpetually noted down motives: then, when he had an opera to write, he took his sketch books and there chose among the thousands of notes, what he wanted. He used to say that the difficulty for him was not to get inspiration but to know how properly to appreciate, how to use them."

Mme. Sontag, the famous Viennese prima, has been seriously ill of late, owing, probably, to overwork. On several occasions his memory has failed her, and not long ago, when singing in "Semiramide," he actually forgot what opera he was singing in, and stopped in the midst of a number because both the text and the music had suddenly escaped his memory. After some efforts the prompter succeeded in getting him started again. He has now taken a vacation.

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There appears to be a perfect ballet-mania epidemic among composers at present. There are quite a number of recent operas in which the ballet-music is the best thing in the whole score, and in the same degree as the art of dancing seems to be neglected, the composers feel called upon to add to the attractiveness of the music. Rubinstein has written several pantomime ballets, and the latest news from Paris is to the effect that Ambroise Thomas, the composer of "Mignon" and "Hamlet," is busy a ballet for the Paris Grand Opera. It will be called "Miranda," and is based on Shakespeare's "Tempest."

A new journal published in England, and called the Linguist, is printed in five languages—English, French, Spanish, German and Italian—and, if necessary, a supplement will contain articles in Modern Greek, Russian Portuguese, Arabic and Hindustin.

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PROGRAMME

FRIDAY EVENING, FEB. 26th,

FAUST.

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MEPHISTOPHELES . . . . . Herr FISCHER
VALENTINE . . . . . Herr ROBINSON
SIEBEL . . . . . Frl. BRANDT
BRANDER . . . . . Herr LEHMILER
MARGARETHA . . . . . Frl. LEHMANN
MARTHA . . . . . Frl. GOLDSTICKER

Musical Director, Herr ANTON SEIDL.

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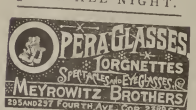

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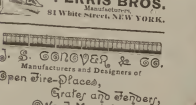
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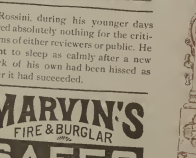
Rossini, during his younger days caused absolutely nothing for the criticisms of either reviewers or public. He went to sleep as calmly after a new work of his own had been hissed as after it had succeeded.



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Faust, a German student, after a life of meditation and laborious research, becomes disgusted with the nothingness of human knowledge, and his own inability to unravel the mystic arcana of nature. He summons to his aid the Spirit of evil, who appears to him under the form of Mephistopheles. Through the supernatural power of the latter, Faust is straightway restored to youth with all its passions and illusions, and is at the same time endowed with personal beauty and luxuriances gard. Mephistopheles, as in a vision reveals to him the beauteous village-maid Margaret, with whom he instantly falls in love. He longs to become acquainted with her, and his wish is soon afterwards gratified. Margaret, captivated by her lovliness and for her virtue, has been left by her soldier brother Valentine, under the care of Dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but Faust, aided by the demoniacal influence of Mephistopheles, who is anxious to destroy another human soul, urges his suit with such ardor that Margaret's resistance is at length overcome. Valentine, Margaret's brother, on returning with his comrades from the wars, learns what has occurred; he challenges his sister's seducer, but through the intervention of Mephistopheles, he is slain in the encounter. Margaret, horror-stricken at the calamity of which she is the original cause, gives way to paroxysm of frenzy, she kills her infant. For this she is thrown into prison. Faust, aided by Mephistopheles, obtains access to the cell in which she is immured. They both equally urge her to fly, but Margaret, in whom holier feelings have gained the ascendant, spurns their proffered aid, and places her sole reliance in prayer and repentance. Overcome at last by sorrow and remorse, with an earnest prayer on forgiveness on her lips, the unhappy girl expires. Mephistopheles triumphs at the catastrophe he has brought about, but a chorus of heavenly voices is heard, proclaiming that there is pardon for the repentant sinner, and the Evil One, averted and overcome, crouches sullenly as the selves heard, while the spirit of Margaret, borne by ministering angels, is wafted upwards to eternal home.

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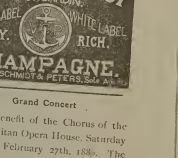

Grand Concert

for the Benefit of the Chorus of the Metropolitan Opera House, Saturday Evening, February 27th, 1886. The programme will consist of Solo numbers by Frl. Lehman, Frau Seidl-Kraus, Frl. Brandt, Frau Kraemer-Wiedl, Herren Alvary, Robinson, Fisher and Standige, some orchestral compositions by the Metropolitan Opera House orchestra under the direction of Messrs. Seidl and Walter Damrosch, and the following choral works:—

"Fair Ellen" - - - MAX BRAUCH
Soprano and Baritone Solo and Chorus.
Frl. LEHMANN and Herr. ROBINSON.

'At the Cloister Gate" - GRIEG
Soprano and Alto Solo and Finale Chorus,
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King and Musician.

A recluse, a bachelor, and a "woman hater;" all the match-makers from Rome to Stockholm have failed to catch so eligible a match as the King of Bavaria; and, so far as his private life is concerned, the most ascetic of moralists has no peccadillo to lay at the door of King Ludwig II. The only trouble is that, though now considerably over forty years of age, he has for more than twenty-one years declined to recognize the full responsibilities of his position. A Constitutional Sovereign, he has never for a moment shown the slightest inclination to infringe his coronation oath; and under his nominal sway Bavaria has prospered far beyond the wont of the Monarchy when it was ruled by more masterful men. No policy spirited beyond its powers has troubled it, and intrigue has for long been a stranger to Munich. But what the Viennese gossips object to, is that King Ludwig, while reigning, permits his subjects to rule themselves, since their Sovereign interferes in no way with the edicts which his ministers issue in his name. All he desires is, to be let alone. His Majesty is a musician, so devoted to the art that, during the lifetime of Wagner, he would for weeks at a stretch shut himself up with the Bayreuth composer, of whose works he is enthusiastically fond. He is also a composer himself: but, unlike most of the tuneful brethren, he declines to have his operas performed in public. They are mounted in the most perfect manner; but the singers and actors appeal to a "house" of one, ensconced behind the curtains of the Royal box. As a realist the King has imbibed all the whims of his friend Wagner. This is, however, not the only hobby of the King. He is also an enthusiast in building. Living the life of a hermit, entertaining no company, and steadily declining to share his tastes with a consort, he rears palace after palace, each more splendid than the last. Now it is a fairy Versailles on an island in a lake, now an idea of his own on an even more princely scale. If anything displeases him, the whole must be begun *de novo*, until the Royal architect is satisfied that the canons of art have been fulfilled. These fancies, however, cost money. The King has a civil list of nearly two hundred thousand pounds, which, for a bachelor, is more than sufficient; but he also inherited a considerable fortune. Yet, in spite of these resources, the King's building schemes have weighed rather heavily on his finances, and given rise to the stories with which, for some time past, the busy-bodies of Europe have been occupying their tongues.—*London Standard.*

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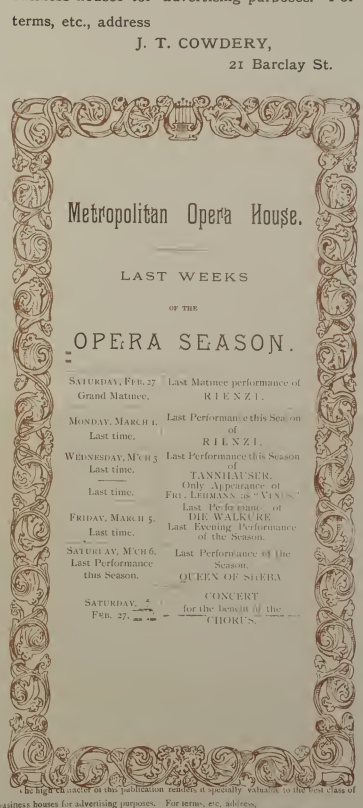
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No new operas were produced in Italy at the opening of the season, during the Christmas holidays, and it is noteworthy that the operas chosen at the leading houses were those which most strongly lean toward the modern dramatic school. Thus at Milan, "Carmen" was given; at Rome, "Aida;" at Naples, "Mefistofele;" at Palermo, Piacenza, and Vincenza, "Gioconda." "One of the most curious phases of modern music," says a London paper, "is the steady progress of the German school in Italy. This is in part owing to the pronounced preference of Sgambati and Boito for German music, and partly to the German commercial element in the large cities. The 'Deutscher Kunstlerverein' in Rome is now building a large concert-room for the better performance of choral and orchestral works."

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QUEEN OF SHEBA	*Goldmark*
PROPHET	*Meyerbeer*
FAUST	*Gounod*
LA JUIVE	*Halevy*
AIDA	*Verdi*
CARMEN	*Bizet*
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THE OPERA SEASON.

THREE MORE YEARS OF OPERA IN GERMAN. — THE NEW OPERATIC POLICY. — MR. STANTON.

As was announced some time ago, the Directors of the Metropolitan Opera House have decided to continue the performances of Opera in German for at least three more years. In making this decision they were guided partly by the fact that, by extending the period of engagement over several seasons, more satisfactory arrangements could be made with some artists who are very much in demand abroad; and, still more, by the unmistakable manner in which the public has shown its approval of the policy pursued at this house during this and last season.

A few years ago it appeared as if the New York public had lost its interest in operatic performances. But it has now been made evident that the reason why opera languished here was simply because it was given in an antiquated style. New York was ten years behind the principal foreign cities, where the style of lyric opera, which requires nothing but one or two great singers, has long since gone out of fashion. The late lamented Dr Damrosch clearly saw how the interest in opera could be revived, and the policy adopted by him has been carried out since, with the gratifying results that are known to all.

In the first place, the Directors feel that they can claim, without fear of contradiction, that at the Metropolitan, for the first time, have the great modern operas been placed on the stage with a scenic splendor equal to that witnessed in Paris and Vienna. Nor has any expense and labor been spared in attempting to bring the orchestra and chorus to the highest standard of perfection; while the artists are of the best that could be secured for their respective parts; and the willingness of the leading artists to occasionally impersonate minor roles—one of the noblest traits of German artists—has greatly contributed to that excellence of *ensemble* which opera goers of the present day imperatively demand.

In making up the repertory, the Directors were naturally guided by the unmistakable preferences of the musical public. Last year, almost one-half of the performances given were devoted to three of Wagner's operas; and it was but just, therefore, to give the place of honor this year to the same composer, two more of whose operas have been added to the list. Meyerbeer, Gounod, Goldmark and Bizet are the other composers represented. Several others have been held in reserve, in case of necessity, but as the public interest in the nine operas so far produced has not decreased, it has not been deemed necessary to add to the arduous labors of the artists. Few people have any idea how much trouble is involved in placing an opera on the stage in the thorough manner in which it is done at the Metropolitan. Whenever a new opera is brought out, at a foreign opera house, five or six months are consumed in the preparations, whereas at this house, three novelties of the grandest proportions have been produced within little more than two months.

The three novelties of the season have also been the three greatest successes. Goldmark's "Queen of Sheba" has had a run unparalleled in the history of opera in America. Wagner's "Meistersinger," though written in his latest style, has already had seven performances, with ever-increasing audiences and appreciation, while his "Rienzi," though appealing to a different taste, appears to find the same favor.

Next year, possibly two more of Wagner's operas, and several works of other composers will be added to the repertory. Mr. Edmund C. Stanton will go to Europe in April or May to make arrangements with several famous artists for next season. The Board of Directors take this opportunity to call the public attention to the large share of this season's success which is due to the tact and managerial ability of Mr. Stanton. It is no sinecure to be placed at the head of an operatic enterprise of such gigantic proportions as that at the Metropolitan Opera House; but Mr. Stanton, by his justice and impartiality, and his courteous and obliging disposition has succeeded in repressing conflicts, and steering the operatic ship through every storm. The artists and every one connected with the Opera House loves and esteems him and this well deserved popularity has often enabled him to secure concessions that a less popular Director could not obtain. Mr. Stanton has also achieved a great success in the production and rendering of a new opera twelve times to overflowing houses, and also thus far *not a single change has been made in the operas announced to be given.* Two events unprecedented in the annals of operatic affairs in this country. The artists of the Opera House in order to show their appreciation of Mr. Stanton, have tendered him a complimentary benefit, but Mr. Stanton while highly gratified with this mark of their esteem declines the profferred honor.

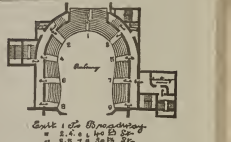
How Chopin Composed.

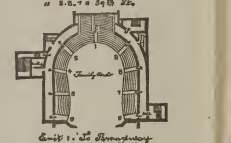
Chopin, that genial poet on the piano, was affected in an extraordinary degree by the weather. With a blue sky and streaming sunshine, he produced those brilliant and fiery tone-poems which caused his friend and admirer, Robert Schumann, to remark: "Chopin is, after all, the boldest and proudest genius of our time." When the sky was overcast or still autumnal days, when naught was heard save the rustling of the leaves as they fell slowly from the trees, he wrote his melancholy "Nocturni." One day when the rain kept continuously drizzling down, his friend, Georges Sand called on him. She entered as he was playing a little piece, a prelude, which he had just finished. "Good heavens!" she exclaimed, "How melancholy! It is enough to kill one!" "Yes," rejoined Chopin, "I fancied while writing it that I was lying in my coffin with the rain dropping incessantly on the lid."

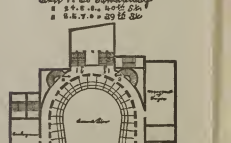
On another occasion he returned home on a fearfully tempestuous night from a brilliant ball. His imagination was powerfully affected by the contrast between the luxurious festivity and the wild turmoil of the elements, and he threw off the Grandiose Polonaise in A flat major, which faithfully reproduces the double phase of feeling: in the first part, glitter and proud jubilation, while in the middle movement we fancy we hear a troop of Uhlans on the desolate steppe as, with clattering hoofs, their horses dash forward through the nocturnal storm. The composer's fancy was worked up to such a pitch that, while he was playing the polonaise at night, he suddenly saw in a vision the door fly open and a proud gathering of Polish knights and noble ladies in the national costume pass, two and two, with the stately polonaise step, through the room.

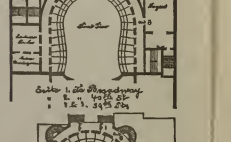
CUT GLASS.

To clean cut glassware requires a solution. Soap will not answer the purpose, as it will adhere to the delicate cuts and crevices in the glass and also leave a scum over the surface. A most efficient article for this purpose, and used by the manufacturers of cut glassware, is James Pyle's Pearline Washing Compound. It will dissolve in water and thoroughly clean and polish the glass without leaving any substance in the carved work. La ies would do well to try Pearline for his purpose, but do not accept any injurious imitations, adulterated with gritty matter.—*Chester, Pa., Times.*









Wagner's "Parsifal."

TO BE GIVEN BY THE ORATORIO SOCIETY AS A DRAMATIC ORATORIO.

Now that Wagner has come to be looked upon here, no less than in his own country, as the greatest and most popular of all operatic composers, it might have been expected that his last work would be produced by the German artists at the Metropolitan Opera House. Unfortunately such a thing cannot be done. For, in accordance with Wagner's wishes, his widow is reserving the right of producing "Parsifal" on the stage, exclusively for Bayreuth, no other city having been allowed to give it except Munich, where the King, Wagner's old friend and most liberal patron, was permitted to enjoy a few performances, during which, as usual, he excluded all other spectators from the theatre.

The only possible way of hearing "Parsifal," therefore, is either to attend the festival given at Bayreuth almost every summer, or to give it in the concert hall, as a dramatic oratorio. This has already been done, with great success in London, where the work was given twice, the first time attracting an audience of 6,000, the second time of 8,000 auditors. New Yorkers, too, have been given an opportunity to listen to a few fragments; but the Oratorio Society will produce for the first time, at its third concert, the whole work, barring such cuts as are necessary to bring it within the limits of a concert performance.

To those who have not heard "Parsifal" at Bayreuth, some few portions will probably appear vague and obscure without the scenery and action. But the drama is so full of beautiful music which speaks for itself, that no one who listens attentively can fail to be delighted with it. Wagner's real "Swan Song" is not the melody with which Lohengrin greets his swan, but the sacred drama "Parsifal." For although it was his swan song, and written when the composer had almost reached his three score years and ten; it is yet characterized by a remarkable wealth of ideas and spontaneity of invention.

Even Dr. Hauslick, Wagner's most uncompromising opponent, was forced on hearing "Parsifal" to exclaim regarding Wagner's creative power: "For a man of Wagner's age (69), and with his system, it seems to me as 'Parsifal' to continue to be astounding. Any one who can write pieces of the enchanting, melodious charm of the flower-girl scene, and at the very end of the final scene in 'Parsifal' still has control of a power which his youngest contemporaries may envy him."

One of the most marvelous things in "Parsifal" is its delightful orchestration; and these brilliant and varied orchestral tints, it need not be said, can be enjoyed quite as well in the concert hall as in the theatre. Regarding the instrumentation, it was Hauslick again, who said the neatest thing: "'Parsifal' is scored in a surprisingly discreet manner. Much the art of orchestration. Wagner has not grown old; in 'Parsifal' this art has developed into pure magic, and for every change of mood conjures the most wonderful sounds in infinite shocks and variety."

"Parsifal" will be sung by the Oratorio Society, which has been enlarged this year, and by a special choir of boys. The soloists will be selected from the artists of the Metropolitan Opera House, including Fraulein Brandt, who alternated with Frau Materna in the role of Kundry when "Parsifal" was first produced at Bayreuth, in 1882. By reserving this difficult work for the third concert, the Society will be able to study it all winter, and the directors confidently anticipate that its performance will form a worthy climax of the season.

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For this season engagements have been made with the following artists:

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FRAU AUGUSTE KRAUSS,
Grand Opera, Bremen.
FRAU KRAEMER-WIEDL,
Grand Opera House, Mannheim.
FRAULEIN ANNA SLACH,
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MEZZO-SOPRANOS & CONTRALTOS:

FRAULEIN MARIANNE BRANDT,
Imperial Opera House, Berlin.
FRAULEIN CARRIE GOLDSTICKER,
Grand Opera, Cologne.

TENORS:

HERR ELIO SYLVA,
Imperial Opera House, St. Petersburg.
HERR ALBERT STRITT,
Grand Opera House, Frankfort.
HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ,
Royal Opera House, Hannover.
HERR DWORSKY,
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HERR KRAEMER,
Grand Opera House, Mannheim.

BARITONES:

HERR ADOLF ROBINSON,
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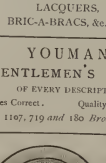

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Wagner's "Rienzi."

THE COMPOSER'S OWN ESTIMATE OF IT—AN OPERA, NOT A MUSIC-DRAMA—PARIS AND DRESDEN—ITS GREAT SUCCESS.

In the short autobiographic sketch which is printed in the first volume of his literary works, Wagner relates that when he was a mere boy he spent two years in writing a colossal tragedy, in course of which forty-two persons lost their lives, most of whom he was obliged to bring back as ghosts in order to keep up the action.

"Rienzi," the first of his operas which has kept the stage, reminds one of this tragedy by its unparalleled accumulation of striking theatrical effects. "Such incessant roaring of trombones and tuba," says a German critic, "such indefatigable drumming and kettle-drumming, such inexorable exertions required of the lungs of chorus and solo singers, are not to be found in any other opera. . . . One would not believe it possible that the noise of the finale of the second act could be surpassed; but it is far exceeded by the march and battle song in the third. There, besides the full chorus and orchestra, an awe-inspiring military band on the stage contributes to the *ensemble*, large and small bells ring behind the scenes, and the noble Romans keep time to this by striking their shields with their swords."

There is a widely prevalent notion that Wagner classed this opera among the "artistic sins of his youth"; but as he himself explains, (vol. iv, p. 371) this expression, though used by him at a rehearsal in Berlin, was only made in the consciousness of the superior value of his later works, and not with any intention of disavowing "Rienzi," although his enemies eagerly and deliberately made use of it in that sense. That Wagner could not feel the same pride in "Rienzi" as in his later dramas, is partly due to the fact that these later dramas are written in an original style exclusively his own, while "Rienzi" is merely an imitation of the grand historic opera style, as developed in Auber's "Masaniello," Rosini's "Tell" and especially the operas of Meyerbeer and Spontini.

"In writing the text of 'Rienzi,' says Wagner, (vol. iv, p. 319) 'I had practically no other thought than that of writing an effective libretto. The 'Grand Opera,' with all its scenic and musical splendor, its accumulation of massive effects, musical and emotional, stood before my eyes; and the aim of my artistic ambition was not only to imitate it, but to surpass all previous examples in reckless extravagance.

"Nevertheless, I would be unjust to myself were I to name this ambition as the sole motive which guided me in the conception and execution of my 'Rienzi.' The subject really inspired me, and I added nothing to my conception which did not have direct reference to the source of this inspiration. . . . To the language and versification I gave no more care than seemed to me necessary for securing a good opera text, free from triviality. My aim was not to write duetts and trios; but they presented themselves here and there naturally, since I looked at my subject solely through the operatic spectacles. So again, I did not look in this subject for an excuse for a ballet, but with the eyes of an opera composer, I espied in it a festival which Rienzi had to give the populace, and in which he would have to place before them a dramatic spectacle from ancient history as a theatrical exhibition; and this was the story of Lucretia and the expulsion of the Tarquins connected therewith."

'That this pantomime," he adds in a footnote, "had to be omitted in the theatres where 'Rienzi' was given was an annoying disadvantage to me; for the ballet which took its place diverted criticism from my nobler intentions, and gave it nothing to see here except an ordinary operatic spectacle." And in another footnote he says that he reprinted the text in its original form "as a means of correcting the judgment of those who know the opera only in the mutilated form in which it is now given in the theatres, and who are therefore astonished at the clumsy manner in which the grotesque effects are piled on one another."

These notes show that Wagner had a good word even for this early and wayward child of his; nor can he have been deaf to the beauty of those numbers which are symphonically united in the overture and to the numerous passages which foreshow his later harmonic and melodic peculiarities.

The composition of "Rienzi" which is based on Bulwer's novel, was finished in Paris, where Wagner lived from 1839 to 1842. His efforts to get the opera produced there, failed however, notwithstanding the somewhat dubious assistance of Meyerbeer, who is said to have declared the text of "Rienzi" the best libretto he had ever seen. But on Oct. 20, 1842, "Rienzi" was produced at Dresden, and although the performance lasted six hours, its success was so great that, as a consequence, Wagner, who had previously been a starving Bohemian, obtained the place of Royal Operatic Conductor at Dresden, with a comfortable salary. "Rienzi" exactly suited the popular taste of the time, and had its author continued to write in that style he would have soon rivalled Meyerbeer in popularity. But with his next opera, "The Flying Dutchman," he began to introduce his dramatic reforms, which at first so alienated the public that it took them almost a generation to get accustomed to his new style, and to proclaim him at last the greatest and most popular operatic composer of the century, if not of all times.

Carl Goldmark.

One of the great successes of the present season at the Metropolitan Opera House is Carl Goldmark's "Queen of Sheba." Its success abroad has been lasting, for since its production at Vienna in 1873 it has retained its popularity and is at present the only opera composed during the past fifteen years which has held its own against Wagner's works, and promises to continue to do so. It owes this success to its dissimilarity from rather than its similarity to Wagner; for it is so different in subject and treatment that it does not evoke comparison.

In spite of the popular success the opera has now achieved in New York, little is known here of its composer, Carl Goldmark. Concert audiences are, of course, familiar with his instrumental works, but with the salient facts in the composer's life they are not acquainted.

Carl Goldmark is a Hungarian by birth. He manifested a strong love for music early in life, and was only too glad to avail himself of even the limited facilities for musical instruction which the little town in which he was born afforded. Fortunately his natural gift for music enabled him to make up, by himself, what was wanting in the teaching he received. Hence when, in 1850, he left his town for that Mecca of Musicians, Vienna, he was fairly proficient in violin playing. He found employment in a theatrical orchestra, and through this occupation, coupled with the scant remuneration of a music teacher, he managed to eke out a scant living. Before he arrived in the Austrian capital he had hardly touched a piano. But soon after coming to Vienna, in spite of his scant means, hired a piano, and began to teach himself to play on it—so successfully that in four years he appeared publicly as a pianist. He then took a short Conservatory course in thorough bass, counterpoint and harmony. This short course was sufficient to start him on the right track and enable him to pursue his studies in competition without the aid of a teacher. The result was, that in 1857 compositions of his figured for the first time on a concert programme. Among these was the "B-flat major string Quartette" which still holds its own.

Until this time Goldmark had found only little chance to devote to composition. For he had to spend most of his time in earning his daily bread. Soon after this, however, he appeared as a competitor for the prize of an annual stipend which the Austrian Government offers to the author of the most meritorious composition submitted. Goldmark won the prize, his chief competitor being Herbeck, who afterwards as director of the Imperial Opera House, avenged himself on Goldmark by delaying as long as possible the production of the "Queen of Sheba." Though the stipend which Goldmark obtained through this competition was not large, he at once gave up his position as an orchestra player and his music lessons and devoted himself entirely to composition. Goldmark's first production to gain international celebrity was his "Sakuntala" overture.

The "Queen of Sheba" was commenced in 1866 and finished in 1870. The merest chance directed Goldmark's attention to the availability of the subject for an opera libretto. The story runs as follows: One day, while passing an art store in Vienna with his friend Ignaz Brull, he saw a picture of the entrance of the Queen of Sheba into Jerusalem. "What a capital subject for a grand romantic opera!" he exclaimed. A couple of days afterwards Goldmark called on Mosenthal, the German dramatist, and proposed that he should write a libretto on the subject. The matter was discussed, Mosenthal went to work at once, and in three weeks enough of the libretto was ready for Goldmark to begin the composition of the principal numbers of the first act.

In 1870 the opera was completed and submitted to the management of the Imperial Opera House. For three years, owing to the personal enmity of Herbeck who declared that no work of Goldmark's should be produced as long as he was manager, the work lay untouched. In 1873, Professor Riedl, conductor of a Viennese musical society, chanced to give some numbers from the opera at a private concert at the residence of Herr Novikoff, the Russian Ambassador. They were so favorably received that Mme. Novikoff made inquiries in regard to the work and its composer. Finding out the circumstances which delayed the production of the "Queen of Sheba," she had her husband bring the matter to the attention of Prince Hohenlohe who, on making an investigation, ordered the immediate production of the work. Accordingly it was given for the first time in 1873, when it achieved overwhelming success.

Goldmark passes the summer and early fall in the country composing. In October he returns to Vienna and the winter and spring are spent in scoring, polishing and refining his work of the summer. He is very conscientious in his work, doing nothing merely for the sake of money. "Rubinstein and Kalt," he once said, "would make symphonies out of what I throw into my waste-basket." He has finished a new opera, "Merlin," which will soon be produced in Vienna.

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Wagner.—Charfreitagszauber, from "Parsifal."
Wagner.—Siegfried's Death and Funeral March, from "Gotterdammerung."
Siegfried—HERR STRITT.
Beethoven.—Leonore Overture No. 3.
Wagner.—Terzet of Rhine daughters from "Gotterdammerung."
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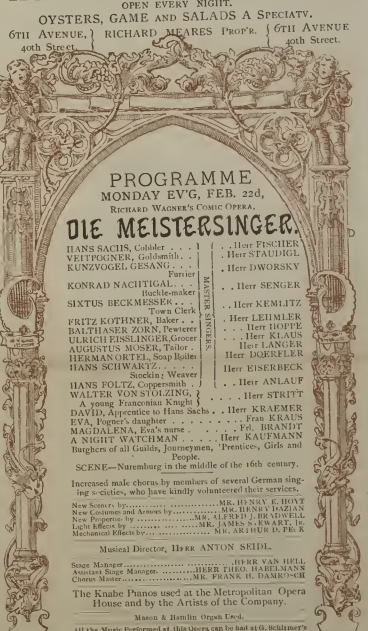
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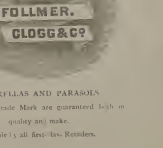

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Madame Mario-Cedi the celebrated vocal teacher has published three songs: "A Valse," "L'Amazone Tatrice" and "A Father's Tears" which are very meritorious compositions, and are to be consistently recommended. They are to be had at Messrs. Ditson & Co., New York.

An English vocalist says he has found raisins a good stimulant for the voice, eaten fasting or shortly before singing; and adds: "It would be difficult to eat too many." Mme. Jenny Lind Goldschmidt also has great faith in the value of raisins, and largely recommends them to her pupils, as Dr. Thomas Brown remarks in "Voice Use and Stimulants."

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Rossini, during his younger days cared absolutely nothing for the criticisms of either reviewers or public. He went to sleep as calmly after a new work of his own had been hissed as after it had succeeded.

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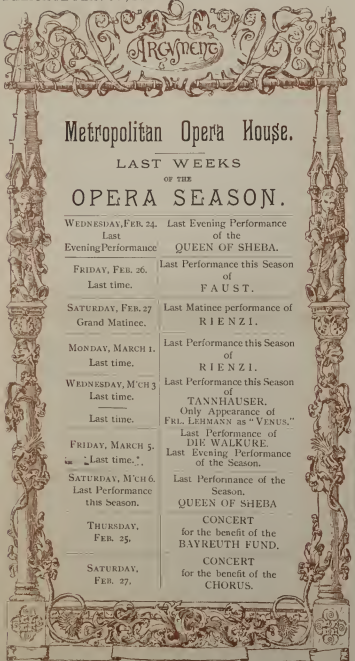

Metropolitan Opera House.

LAST WEEKS
OF THE
OPERA SEASON.

WEDNESDAY, FEB. 24. Last Evening Performance	Last Evening Performance of the QUEEN OF SHEBA.
FRIDAY, FEB. 26. Last time.	Last Performance this Season of FAUST.
SATURDAY, FEB. 27 Grand Matinee.	Last Matinee performance of RIENZI.
MONDAY, MARCH 1. Last time.	Last Performance this Season of RIENZI.
WEDNESDAY, M'CH 3 Last time.	Last Performance this Season of TANNHAUSER. Only Appearance of FRL. LEHMANN as "VENUS."
FRIDAY, MARCH 5. Last time.	Last Performance of DIE WALKURE. Last Evening Performance of the Season.
SATURDAY, M'CH 6. Last Performance this Season.	Last Performance of the Season. QUEEN OF SHEBA
THURSDAY, FEB. 25.	CONCERT for the benefit of the BAYREUTH FUND.
SATURDAY, FEB. 27.	CONCERT for the benefit of the CHORUS.

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Grand Concert

for the Benefit of the Chorus of the Metropolitan Opera House, Saturday Evening, February 27th, 1886. The programme will consist of Solo numbers by Frl. Lehman, Frau Seidl-Kraus, Frl. Brandt, Frau Kraemer-Wiedl, Herren Alvary, Robinson, Fisher and Standige, some orchestral compositions by the Metropolitan Opera House orchestra under the direction of Messrs. Seidl and Walter Damrosch, and the following choral works:—

"Fair Ellen" - - MAX BRAUCH
Soprano and Baritone Solo and Chorus.
Frl. LEHMANN and Herr. ROBINSON.

"At the Cloister Gate" - GRIEG
Soprano and Alto Solo and Finale Chorus.
Frau SEIDL-KRAUS and Frl. BRANDT.

Gounod's "Faust."

The merits as well as the shortcomings of Gounod's music are most clearly revealed in "Faust." Gounod is not what is called by the German s an "Original-genie," but an eclectic in the best sense of the word. The source of his inspiration lies in higher fountains, especially in Weber and Meyerbeer; on the German side he touches the domain of Wagner, on the French side that of Auber. But these foreign elements are so happily blended with Gounod's artistic individuality, that the result is something unquestionably new and characteristic, as the great success of his "Faust" attests. This individuality is most strongly revealed in the realms of sentiment, pre-eminently the love scenes, in which Gounod strikes chords of incomparable tenderness and passionate longing. For the highest degrees of passion, his powers of expression rarely suffice, and still less for the grand and sublime

To atone for this he has, for less exalted emotions and their lights and shadows, a great wealth of deli te and realistic colors. Gounod's m.sical creativeness is greatly aided by his ample knowledge and training in technical matters, in the vocal department (he is himself an excellent singer), as well as in the orchestral. His aims are always honest, his objects correct dramatic expression. His music has greater affinity with German music, than that of any other French composers.

Gounod's "Faust" was at first savagely attacked by some of the German critics, who did not neglect also to malign the public which had taken the opera to its heart. The critics erred. Every person who does not sacrifice the actual state of affairs to an unwarranted idealism must take pleasure in an opera which, by the side of numerous shortcomings, possesses so much that is brilliant, enchanting, and full of genuine feeling as "Faust." Musically it makes a purer impression on us than the "Prophete," the "Star of the North," and "Dinora," however much Meyerbeer may be Gounod's superior in energy and originality.

Boerne says somewhere that German literary products are almost either gold or copper, whereas in France the majority of authors write silver. This incisive criticism applies equally well to the opera composers of these two nations.—*Translated for this Programme from Hanslick's "Moderne Oper."*

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Plot of "Die Meistersinger."

ACT I. Nuremberg, sixteenth century. Choral service in St. Catherine Church, with orchestral interludes depicting the feelings of Walter, a young knight, towards Eva, the daughter of the goldsmith Pogner—a case of mutual love at first sight. On her way out with her chaperone Magdalena, Walter accosts her and confesses his love, but hears she is no longer free, as she is to be the bride of the winner at a coming public singing match of the Meistersinger (or Master-singers). Walter resolves to join their guild and become a competitor. So he remains to be examined at their meeting. David, an apprentice, instructs him in regard to the pedantic mysteries and complicated rules for singing adopted by these master-singers. At last they appear in groups. Pogner announces what the prize is to be at the contest, and Walter, at his request, is examined—much to the disgust of the ugly and disagreeable Beckmesser, who proves to be Walter's only rival, all the other masters being married or widowers. Unfortunately, Beckmesser is chosen as critic, to note down on a blackboard, behind a screen, every fault made by Walter of the pedantic rules. Before Walter's song is half ended, he rushes out, his blackboard covered with marks. The above-mentioned poet, Hans Sachs, speaks in Walter's favor, but is outvoted by the others, and Walter is rejected.

ACT II. Hans Sachs' house to the left, Pogner's to the right. Apprentices make fun of David, who is in love with Magdalena. Eva hears of Walter's failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they star, when the sound of a lute is heard. Beckmesser has come to serenade Eva. Just then Sachs, who was aware of the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, constantly interrupting the angry Beckmesser's serenade. David comes out, and seeing the disguised Magdalena at the window, listening to the serenade intended for Eva, becomes jealous, and unmercifully beats Beckmesser. The tumult awakens all the neighbors, who rush into the street and join in the fight, till suddenly the watchman's horn is heard again, and all disperse.

ACT III. Hans Sachs in his room reading and philosophising. David comes in, sings a charming song about St. John, and leaves. Walter, who, on account of the frustrated elopement had spent the night with Sachs, comes down and tells of a wonderful dream he had—the melody of the well-known prize-song. Sachs notes it down on paper, they leave, Beckmesser sneaks in and steals the song, thinking it is by the famous Sachs, and hoping to win the prize with it. Eva comes on to hear her sister-friend. Scene ends with the famous quintette. Last scene: a meadow with city of Nuremberg in background. Popular festival, singing and dancing. Come choruses of shoemakers, tailors, and bakers. Grand procession of master-singers. Prize contest. Beckmesser sings first, but gets confused and sings amusing nonsense, until his voice is drowned by laughter. Sachs proposes that anyone who can properly sing that song, though not a member of the Trade Union, shall get the prize. All agree, Walter steps forward, sings it, and wins the bride.

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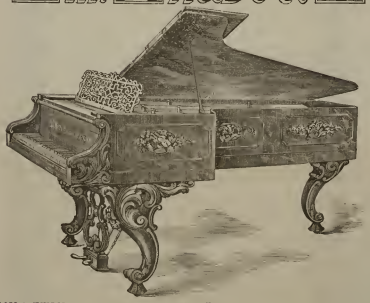

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No new operas were produced in Italy at the opening of the season, during the Christmas holidays, and it is noteworthy that the operas chosen at the leading houses were those which most strongly lean toward the modern dramatic school. Thus at Milan, "Carmen" was given; at Rome, "Aida;" at Naples, "Mefistofele;" at Palermo, Pinccnza, and Vincenza, "Gioconda." "One of the most curious phases of modern music," says a London paper, "is the steady progress of the German school in Italy. This is in part owing to the pronounced preference of Sgambati and Boito for German music, and partly to the German commercial element in the large cities. The Deutscher Kunstlerverein in Rome is now building a large concert-room for the better performance of choral and orchestral works."

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DIE WALKURE,
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QUEEN OF SHEBA - *Goldmark*
PROPHET - - - - *Meyerbeer*
FAUST - - - - - *Gounod*
LA JUIVE - - - - - *Halevy*
AIDA - - - - - *Verdi*
CARMEN - - - - - *Bizet*
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THE OPERA SEASON.

THREE MORE YEARS OF OPERA IN GERMAN.—THE NEW OPERATIC POLICY.—MR. STANTON.

As was announced some time ago, the Directors of the Metropolitan Opera House have decided to continue the performances of Opera in German for at least three more years. In making this decision they were guided partly by the fact that, by extending the period of engagement over several seasons, more satisfactory arrangements could be made with some artists who are very much in demand abroad; and, still more, by the unmistakable manner in which the public has shown its approval of the policy pursued at this house during this and last season.

A few years ago it appeared as if the New York public had lost its interest in operatic performances. But it has now been made evident that the reason why opera languished here was simply because it was given in an antiquated style. New York was ten years behind the principal foreign cities, where the style of lyric opera, which requires nothing but one or two great singers, has long since gone out of fashion. The late lamented Dr Damrosch clearly saw how the interest in opera could be revived, and the policy adopted by him has been carried out since, with the gratifying results that are known to all.

In the first place, the Directors feel that they can claim, without fear of contradiction, that at the Metropolitan, for the first time, have the great modern operas been placed on the stage with a scenic splendor equal to that witnessed in Paris and Vienna. Nor has any expense and labor been spared in attempting to bring the orchestra and chorus to the highest standard of perfection; while the artists are of the best that could be secured for their respective parts; and the willingness of the leading artists to occasionally impersonate minor roles—one of the noblest traits of German artists—has greatly contributed to that excellence of *ensemble* which opera goers of the present day imperatively demand.

In making up the repertory, the Directors were naturally guided by the unmistakable preferences of the musical public. Last year, almost one-half of the performances given were devoted to three of Wagner's operas; and it was but just, therefore, to give the place of honor this year to the same composer, two more of whose operas have been added to the list. Meyerbeer, Gounod, Goldmark and Bizet are the other composers represented. Several others have been held in reserve, in case of necessity but as the public interest in the nine operas so far produced has not decreased, it has not been deemed necessary to add to the arduous labors of the artists. Few people have any idea how much trouble is involved in placing an opera on the stage in the thorough manner in which it is done at the Metropolitan. Whenever a new opera is brought out, at a foreign opera house, five or six months are consumed in the preparations, whereas at this house, three novelties of the grandest proportions have been produced within little more than two months.

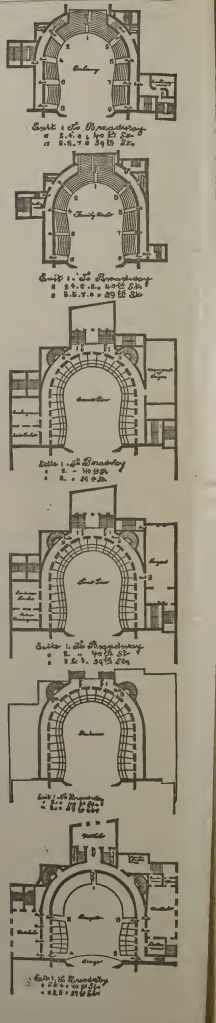
The three novelties of the season have also been the three greatest successes. Goldmark's "Queen of Sheba" has had a run unparalleled in the history of opera in America. Wagner's "Meistersinger," though written in his latest style, has already had seven performances, with ever-increasing audiences and appreciation, while his "Rienzi," though appealing to a different taste, appears to find the same favor.

Next year, possibly two more of Wagner's operas, and several works of other composers will be added to the repertory. Mr. Edmund C. Stanton will go to Europe in April or May to make arrangements with several famous artists for next season. The Board of Directors take this opportunity to call the public attention to the large share of this season's success which is due to the tact and managerial ability of Mr. Stanton. It is no sinecure to be placed at the head of an operatic enterprise of such gigantic proportions as that at the Metropolitan Opera House; but Mr. Stanton, by his justice and impartiality, and his courteous and obliging disposition has succeeded in repressing conflicts, and steering the operatic ship through every storm. The artists and every one connected with the Opera House loves and esteems him and this well deserved popularity has often enabled him to secure concessions that a less popular Diretor could not obtain. Mr. Stanton has also achieved a great success in the production and rendering of a new opera twelve times to overflowing houses, and also thus far *not a single change has been made in the operas announced to be given.* Two events unprecedented in the annals of operatic affairs in this country. The artists of the Opera House in order to show their appreciation of Mr. Stanton, have tendered him a complimentary benefit, but Mr. Stanton while highly gratified with this mark of their esteem declines the profferred honor.

How Chopin Composed.

Chopin, that genial poet on the piano, was affected in an extraordinary degree by the weather. With a blue sky and streaming sunshine, he produced those brilliant and fiery tone-poems which caused his friend and admirer, Robert Schumann, to remark: "Chopin is, after all, the boldest and proudest genius of our time." When the sky was overcast on still autumnal days, when naught was heard save the rustling of the leaves as they fell slowly from the trees, he wrote his melancholy "Nocturni." One day when the rain kept incessantly drizzling down, his friend, Georges Sand called on him. She entered as he was playing a little piece, a prelude, which he had just finished. "Good heavens!" she exclaimed. "How melancholy! It is enough to kill one!" "Yes," rejoined Chopin, "I fancied while writing it that I was lying in my coffin with the rain dropping incessantly on the lid."

On another occasion he returned home on a fearfully tempestuous night from a brilliant ball. His imagination was powerfully affected by the contrast between the luxurious festivity and the wild turmoil of the elements, and he threw off the Grandiose Polonaise in A flat major, which faithfully reproduces the double phase of feeling; in the first part, glitter and proud jubilation, while in the middle movement we fancy we hear a group of Uhlans on the desolate steppe as, with clattering hoofs, their horses dash forward through the nocturnal storm. The composer's fancy was worked up to such a pitch that, while he was playing the polonaise at night, he suddenly saw in a vision the door flu open and a proud gathering of Polish knights and noble ladies in the national costume pass, two and two, with the stately polonaise step, through the room.



CUT GLASS.

To clean cut glassware requires a solution. Soap will not answer the purpose, as it will adhere to the delicate cuts and crevices in the glass and also leave a scum over the surface. A most efficient article for this purpose, and used by the manufacturers of cut glassware, is James Pyle's Pearline Washing Compound. It will dissolve in water and thoroughly clean and polish the glass without leaving any substance in the carved work. Ladies would do well to try Pearline for this purpose, but do not accept any injurious imitations, adulterated with gritty matter.—*Chester, Pa., Times.*

Wagner's "Parsifal."

TO BE GIVEN BY THE ORATORIO SOCIETY AS A DRAMATIC ORATORIO.

Now that Wagner has come to be looked upon here, no less than in his own country, as the greatest and most popular of all operatic composers, it might have been expected that his last work would be produced by the German artists at the Metropolitan Opera House. Unfortunately such a thing cannot be done. For, in accordance with Wagner's wishes, his widow is reserving the right of producing "Parsifal" on the stage exclusively for Bayreuth, no other city having been allowed to give it except Munich, where the King, Wagner's old friend and most liberal patron, was permitted to enjoy a few performances, during which, as usual, he excluded all other spectators from the theatre.

The only possible way of hearing "Parsifal," therefore, is either to attend the festival given at Bayreuth almost every summer, or to give it in the concert hall, as a dramatic oratorio. This has already been done, with great success in London, where the work was given twice, the first time attracting an audience of 6,000, the second time of 8,000 auditors. New Yorkers, too, have been given an opportunity to listen to a few fragments; but the Oratorio Society will produce for the first time, at its third concert, the whole work, barring such cuts as are necessary to bring it within the limits of a concert performance.

To those who have not heard "Parsifal" at Bayreuth, some few portions will probably appear vague and obscure without the scenery and action. But the drama is so full of beautiful music which speaks for itself, that no one who listens attentively can fail to be delighted with it. Wagner's real "Swan Song" is not the melody with which Lohengrin greets his swan, but the sacred drama "Parsifal." For although it was his swan song, and written when the composer had almost reached his three score years and ten; it is yet characterized by a remarkable wealth of ideas and spontaneity of invention.

Even Dr. Hanslick, Wagner's most uncompromising opponent, was forced on hearing "Parsifal" to exclaim regarding Wagner's creative power: "For a man of Wagner's age (69), and with his system, it seems to me in 'Parsifal' to continue to be astounding. Any one who can write pieces of the enchanting, melo lious charm of the flower-girl scene, and of the energy of the final scene in 'Parsifal' still has control of a power which his youngest contemporaries may envy him."

One of the most marvelous things in "Parsifal" is its delightful orchestration; and these brilliant and varied orchestral tints, it need not be said, can be enjoyed quite as well in the concert hall as in the theatre. Regarding the instrumentation, it was Hauslick again, who said the neatest thing; "'Parsifal' is scored in a surprisingly discreet manner. In the art of orchestration, Wagner has not grown old; in 'Parsifal' this art has developed into pure magic, and for every change of mood conjures the most wonderful sounds in infinite shocks and variety."

"Parsifal" will be sung by the Oratorio Society, which has been enlarged this year, and by a special choir of boys. The soloists will be selected from the artists of the Metropolitan Opera House, including Fraulein Brandt, who alternated with Frau Materna in the role of Kundry when "Parsifal" was first produced at Bayreuth, in 1872. By reserving this difficult work for the third concert, the Society will be able to study it all winter, and the directors confidently anticipate that its performance will form a worthy climax of the season.

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For this season engagements have been made with the following artists:

SOPRANOS:

FRAULEIN LILLI LEHMANN,
Imperial Opera House, Berlin.
FRAU AUGUSTE KRAUSS,
Grand Opera House, Vienna.
FRAU KRAEMER-WIEDL,
Grand Opera House, Mannheim.
FRAULEIN ANNA SLACH,
Grand Opera, Prague.
FRAULEIN IDA KLEIN,
New York.

MEZZO-SOPRANOS & CONTRALTOS:

FRAULEIN MARIANNE BRANDT,
Imperial Opera House, Berlin.
FRAULEIN CARRIE GOLDSTICKER
Grand Opera, Cologne.

TENORS:

HERR ELUD SYLVA,
Imperial Opera House, St. Petersburg.
HERR ALBERT STRITT,
Grand Opera House, Frankfort.
HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ,
Royal Opera House, Hannover.
HERR DWORSKY,
Grand Opera, Prague.
HERR KRAEMER,
Grand Opera House, Mannheim.

BARITONES:

HERR ADOLF ROBINSON,
Grand Opera House, Hamburg.
HERR JOSEPH STAUDIGL,
Opera, Carlsruh.
HERR ALEXI,
Imperial Opera House, Vienna.
HERR CARL KAUFMANN;
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Royal Opera House, Dresden.
HERR LEHMLER,
Grand Opera House, Riga.
HERR EMIL SANGER,
New York.

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MR. WALTER DAMROSCH.

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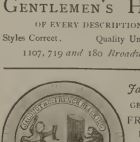

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Wagner's "Rienzi."

THE COMPOSER'S OWN ESTIMATE OF IT—AN OPERA, NOT A MUSIC-DRAMA—PARIS AND DRESDEN—ITS GREAT SUCCESS.

In the short autobiographic sketch which is printed in the first volume of his literary works, Wagner relates that when he was a mere boy he spent two years in writing a colossal tragedy, in course of which forty-two persons lost their lives, most of whom he was obliged to bring back as ghosts in order to keep up the action.

"Rienzi," the first of his operas which has kept the stage, reminds one of this tragedy by its unparalleled accumulation of striking theatrical effects. "Such incessant roaring of trombones and tuba," says a German critic, "such indefatigable drumming and kettle-drumming, such inexorable exertions required of the lungs of chorus and solo singers, are not to be found in any other opera. . . . One would not believe it possible that the noise of the finale of the second act could be surpassed; but it is far exceeded by the march and battle song in the third. There, besides the full chorus and orchestra, an awe-inspiring military band on the stage contributes to the effect, large and small bells ring behind the scenes, and the noble Romans keep time to this by striking their shields with their swords."

There is a widely prevalent notion that Wagner classed this opera among the "juvenile sins of indiscretion" later as he himself explains, (vol. iv, p. 371) this expression, though used by him at a rehearsal in Berlin, was only made in the consciousness of the superior value of his later works, and not with any intention of disavowing "Rienzi," although his enemies eagerly and deliberately made use of it in that sense. That Wagner could not feel the same pride in "Rienzi" as in his later dramas, is partly due to the fact that these later dramas are written in an original style exclusively his own, while "Rienzi" is merely an imitation of the grand historic opera style, as developed in Auber's "Masaniello," Rosini's "Tell" and especially the operas of Meyerbeer and Spontini.

"In writing the text of 'Rienzi,' says Wagner, (vol. iv, p. 349) "I had practically no other thought in my mind of writing an effective libretto. The 'Grand Opera,' with all its scenic and musical splendor, its accumulation of massive effects, musical and emotional, stood before my eyes; and the aim of my artistic ambition was not only to imitate it, but to surpass all previous examples in reckless extravagance. . . . Nevertheless, I would be unjust to myself were I to name this ambition as the sole motive that guided me in the conception and execution of my Rienzi." The subject really inspired me, and I added nothing to my conception which did not have direct reference to the source of this inspiration. . . . To the language and versification I gave no more care than seemed to me necessary for securing a good opera text, free from triviality. My aim was not to write duetts and trios; but they presented themselves here and there naturally, since I looked at my subject solely through the operatic spectacles. So again, I did not look in this subject for an excuse for a ballet, but with the eyes of an opera composer, I espied in it a festival which Rienzi had to give the populace, and in which he would have to place before them a dramatic spectacle from ancient history as a theatrical exhibition; and this was the story of Lucretia and the expulsion of the Tarquins connected therewith."

"That this pantomime," he adds in a footnote, "had to be omitted in the theatres where 'Rienzi' was given was an annoying disadvantage to me; for the ballet which took its place diverted criticism from my nobler intentions, and gave it nothing to see here except an ordinary operatic spectacle." And in another footnote he says that he reprinted the text in its original form as a means of correcting the judgment of those who know the opera only in the mutilated form in which it is now given in the theatres, and who are therefore astonished at the clumsy manner in which the grotesque effects are piled on one another."

The same notes show that Wagner had a good word even for this early and wayward child of his; nor can he have been deaf to the beauty of those numbers which are symphonically united in the overture and to the numerous passages of melody scattered later harmonic and melodic peculiarities.

The composition of "Rienzi" which is based on Bulwer's novel, was finished in Paris, where Wagner lived from 1839 to 1842. His efforts to get the opera produced there, failed however, notwithstanding the somewhat dubious assistance of Meyerbeer, who is said to have declared the text of "Rienzi" the best libretto he had ever seen. But on Oct. 20, 1842, "Rienzi" was produced at Dresden, and although the performance lasted six hours, its success was so great that, as a consequence of which he had previously been a starving Bohemian, obtained the place of Royal Operatic Conductor at Dresden, with a comfortable salary. "Rienzi" exactly suited the popular taste of the time, and had its author continued to write in that style he would also soon rivalled Meyerbeer in popularity. But with his next opera, "The Flying Dutchman," he began to introduce his dramatic reforms, which at first so alienated the public that it took them almost a generation to get accustomed to his style so as to even proclaim him at last the greatest and most popular operatic composer of the century, if not of all times.

Carl Goldmark.

One of the great successes of the present season at the Metropolitan Opera House is Carl Goldmark's "Queen of Sheba." Its success abroad has been lasting, for since its production at Vienna in 1873 it has retained its popularity and is at present the only opera composed during the past fifteen years which has held its own against Wagner's works, and promises to continue to do so. It owes this success to its dissimilarity from rather than its similarity to Wagner; for it is so different in subject and treatment that it does not evoke comparison.

In spite of the popular success the opera has now achieved in New York, little is known here of its composer, Carl Goldmark. Concert audiences are, of course, familiar with his instrumental works, but with the salient facts in the composer's life they are not acquainted.

Carl Goldmark is a Hungarian by birth. He manifested a strong love for music early in life, and was only too glad to avail himself of even the scanty means for musical instruction which the little town in which he was born afforded. Fortunately his natural gift for music enabled him to make up by himself, what was wanting in the teaching he received. Hence when, in 1850, he left his town for that Mecca of Musicians, Vienna, he was fairly proficient in violin playing. He found employment in a theatrical orchestra, and through this occupation, coupled with the scant remuneration of a music teacher, he managed to eke out a scant living. Before he arrived in the Austrian capital he had hardly touched a piano. But soon after coming to Vienna he ran out of his scant means, hired a piano, and began to teach himself to play on it, so successfully that in four years he appeared publicly as a pianist. He then took a short Conservatory course in thorough bass, counterpoint and harmony. This short course was sufficient to start him on the right track and enable him to pursue his studies in composition without the aid of a teacher. The result was that in 1857 compositions of his figured for the first time on a concert programme. Among these was the "B-flat major string Quartette" which still holds its own.

Until this time Goldmark had found only little chance to devote to composition. For he had to spend most of his time in earning his daily bread. Soon after this, however, he appeared as a competitor for the prize of an annual stipend which the Austrian Government offers to the author of the most meritorious composition submitted. Goldmark won the prize, his chief competitor being Herbeck, who afterwards as director of the Imperial Opera House, avenged himself on Goldmark by delaying as long as possible the production of the "Queen of Sheba." Though the stipend which Goldmark obtained through this competition was not large, he at once gave up his position as an orchestra player and his music lessons and devoted himself entirely to composition. Goldmark's first production to gain international celebrity was his "Sakuntala" overture.

The "Queen of Sheba" was commenced in 1866 and finished in 1870. The merest chance directed Goldmark's attention to the availability of the subject for an opera libretto. The story runs as follows: One day, while passing an art store in Vienna with his friend Ignaz Brull, he saw a picture of the entrance of the Queen of Sheba into Jerusalem. "What a capital subject for a grand romantic opera!" he exclaimed. A couple of days afterwards Goldmark called on Mosenthal, the German dramatist, and proposed that he should write a libretto on the subject. The matter was discussed, Mosenthal went to work at once, and in three weeks enough of the libretto was ready for Goldmark to begin the composition of the principal numbers of the first act.

In 1870 the opera was completed and submitted to the management of the Imperial Opera House. For three years, owing to the personal enmity of Herbeck who declared that no work of Goldmark's should be produced as long as he was manager, the work lay untouched. In 1873, Professor Riedl, conductor of a Viennese musical society, chanced to give some numbers from the opera at a private concert at the residence of Herr Novikoff, the Russian Ambassador. They were so favorably received that Mme. Novikoff made inquiries in regard to the work and its composer. Finding out the circumstances which delayed the production of the "Queen of Sheba," she had her husband bring the matter to the attention of Prince Hohenlohe who, on making an investigation, ordered the immediate production of the work. Accordingly it was given for the first time in 1873, when it achieved overwhelming success.

Goldmark passes the summer and early fall in the country composing. In October he returns to Vienna and the winter and spring are spent in scoring, polishing and refining his work of the summer. He is very conscientious in his work, doing nothing merely for the sake of money. "Rubinstein and Rafi," he once said, "would make symphonies out of what I throw into my waste-basket." He has finished a new opera, "Merlin," which will soon be produced in Vienna.

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PROGRAMME:

Beethoven.—Symphony No. 3, "Eroica."
Wagner.—Charfreitagszauber, from "Parsifal."
Wagner.—Siegfried's Death and Funeral March, from "Gotterdammerung."
Siegfried—Herr STRITT.
Beethoven.—Leonore Overture No. 3.
Wagner.—Terzet of Rhine-daughters from "Gotterdammerung."
Rhine-daughters, LILLI LEHMANN, AUGUSTE KRAUS, MARIANNE BRANDT.
Wagner. Vorspiel and Liebestod: Liebestod, from Tristan and Isolde.
Isolde—Frl. LEHMANN
Wagner.—Centennial March.

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Berlioz sneered at his critics, and gave them lashes worth bitterness as they sent. Finally, as they always carped at his works, he dug for them a neat little grave, and led them all into it. He composed his beautiful *Flight into Egypt*, and illuminating the quaint effects of the old school in many places, gave it to the public as a newly-discovered work of a hitherto unknown composer of the seventeenth century, named Pierre Ducré. All the reviewers were caught. They praised the beauty of the work. The differences between the ancient and modern schools were dwelt upon, sometimes to the disadvantage of the latter. Some even cited Berlioz as an example of the pernicious modern ideas, and praised the healthy simplicity of Pierre Ducré's style as a welcome relief from them; and then Berlioz stepped forth, and, in the character of composer, told them that Ducré was a myth, and thanked them or the good opinion of his own works.

Miss Emma Thursby will benefit by a Grand testimonial Concert, to be given her on Saturday, 3rd, at the Metropolitan Opera House. Some of the leading members of the Metropolitan Opera Co. will appear on that occasion, and altogether the occasion promises to be one of unusual musical interest.

Madame Marie Celli the celebrated vocal teacher, has published three songs: "A Valse," "L'Enantatrice" and "A Father's Tears," which for very meritorious compositions, and yet to be conventionally remunerated. They are to be had at Messrs. Ditson & Co., New York.

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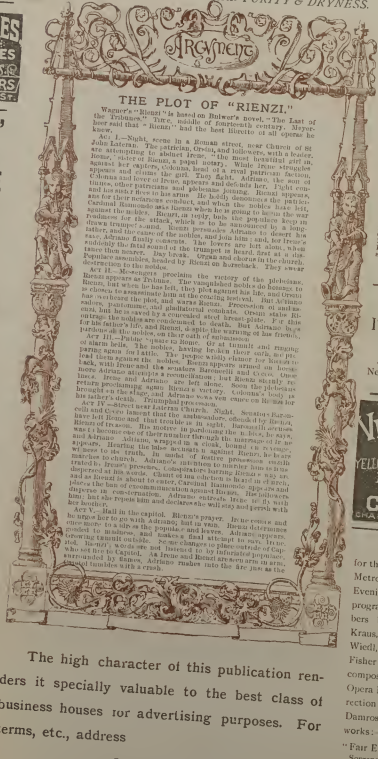

THE PLOT OF "RIENZI."

Wagner's "Rienzi" is based on Bulwer's novel, "The Last of the Tribunes." The scene is laid in Rome, in the fourteenth century. Meyerbeer had that "Rienzi" had the best libretto of all operas he knew.

ACT I.—Night, scene in a Roman street, near church of St. John Lateran. The colonna, Orsini, and Colonnesi, with a leader, are attempting to abduct Irene. The latter, a beautiful girl, an Agnesi her captors, colonna, head of a rival patrician faction, appears and joins the girl. They fight. Adriano, the son of Colonna, other Orsinians and defenders join the fight. Fight continues, when Rienzi appears and defends Irene. Fight ceases, and each party draws to his arms. He boldly denounces the patricians for their conduct, and when the nobles make him a present of a diamond he tells them Rome is going to ruin, and that the war against the nobles. Rienzi, at last, bids the people keep in readiness for the attack, which is to be announced by the sound of trumpets. Sanctuary appeals to the people to disarm. Rienzi bids him save Adriano finally consents. The people go home, but about midnight the bell sounds, and the trumpet is heard, first at a distance, then nearer. Day breaks, and Rienzi appears and shows to the citizens the prisoners he has taken, headed by Rienzi on horseback. They swear fidelity to the tribune.

ACT II.—Messenger announces the victory of the plebeians. Rienzi appears as Tribune. The vanquished nobles do homage to him. Colonna comes to beg for his life, but Rienzi has his, and Orsini come to assassinate him at the ceremony, but Adriano, Irene, Colonna, and Orsini, and watch him. But Adriano, Irene, Colonna, and gladiatorial combat. Procession of anabaptists, but Rienzi, moved by a supplication from Irene, grants their petition. Orsini, the nobles are condemned to death. Rienzi's brother, for his father's life, and Rienzi, despite the pleading of his friends, pardons all the nobles, on the oath of submission.

ACT III.—Palace in Rome. Gay festival and ringing of church bells. The nobles, having broken their oath, are preparing again for battle. The people, having broken their oath, are preparing again for battle. The people, having broken their oath, are preparing again for battle. The people

Gounod's "Faust."

The merits as well as the shortcomings of Gounod's music are most clearly revealed in "Faust." Gounod is not what is called by the German s an "Original-genie," but an eclectic in the best sense of the word. The source of his inspiration lies in higher fountains, especially in Weber and Meyerbeer; on the German side he touches the domain of Wagner, on the French side that of Auber. But these foreign elements are so happily blended with Gounod's artistic individuality, that the result is something unquestionably new and characteristic, as the great success of his "Faust" attests. This individuality is most strongly revealed in the realms of sentiment, pre-eminently the love scenes, in which Gounod strikes chords of incomparable tenderness and passionate longing. For the highest degrees of passion, his powers of expression rarely suffice, and still less for the grand and sublime

To atone for this he has, for less exalted emotions and their lights and shadows, a great wealth of delicate and realistic colors. Gounod's musical creativeness is greatly aided by his ample knowledge and training in technical matters, in the vocal department (he is himself an excellent singer), as well as in the orchestral. His aims are always honest, his objects correct dramatic expression. His music has greater affinity with German music, than that of any other French composers.

Gunned's "Faust" was at first savagely attacked by some of the German critics, who did not neglect also to malign the public which had taken the opera to its heart. The critics erred. Every person who does not sacrifice the actual state of affairs to an unwarranted idealism must take pleasure in an opera which, by the side of numerous shortcomings, possesses so much that is brilliant, enchanting, and full of genuine feeling as "Faust." Musically it makes a purer impression on us than the "Prophete," the "Star of the North," and "Dinora," however much Meyerbeer may be Gounod's superior in energy and originality.

Boerne says somewhere that German literary products are almost either gold or copper, whereas in France the majority of authors write silver. This incisive criticism applies equally well to the opera composers of these two nations. *Translated for this Programme from Hanslick's "Moderne Oper."*

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FRIDAY, FEB. 26. Last time.	Last Performance this Season of FAUST.
SATURDAY, FEB. 27 Grand Matinee.	Last Matinee performance of RIENZI.
MONDAY, MARCH 1. Last time.	Last Performance this Season of RIENZI.
WEDNESDAY, MARCH 3 Last time.	Last Performance this Season of TANNHAUSER. Only Appearance of FRL. LEHMANN as "VENUS."
FRIDAY, MARCH 5. Last time.	Last Performance of DIE WALKURE.
SATURDAY, MARCH 6. Last Performance this Season.	Last Evening Performance of the Season. Last Performance of the Season. QUEEN OF SHEBA

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No new operas were produced in Italy at the opening of the season, during the Christmas holidays, and it is noteworthy that the operas chosen at the leading houses were those which most strongly lean toward the modern dramatic school. Thus at Milan, "Carmen" was given; at Rome, "Aida;" at Naples, "Mefistofele;" at Palermo, Piacenza, and Vincenza, "Gioconda." "One of the most curious phases of modern music," says a London paper, "is the steady progress of the German school in Italy. This is in part owing to the pronounced preference of Sgambati and Boito for German music, and partly to the German commercial element in the large cities. The 'Deutscher Kunstlerverein' in Rome is now building a large concert-room for the better performance of choral and orchestral works."

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PROPHET	*Meyerbeer*
FAUST	*Gounod*
LA JUIVE	*Halevy*
AIDA	*Verdi*
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THE OPERA SEASON.

THREE MORE YEARS OF OPERA IN GERMAN.—THE NEW OPERATIC POLICY.—MR. STANTON.

As was announced some time ago, the Directors of the Metropolitan Opera House have decided to continue the performances of Opera in German for at least three more years. In making this decision they were guided partly by the fact that, by extending the period of engagement over several seasons, more satisfactory arrangements could be made with some artists who are very much in demand abroad; and, still more, by the unmistakable manner in which the public has shown its approval of the policy pursued at this house during this and last season.

A few years ago it appeared as if the New York public had lost its interest in operatic performances. But it has now been made evident that the reason why opera languished here was simply because it was given in an antiquated style. New York was ten years behind the principal foreign cities, where the style of lyric opera, which requires nothing but one or two great singers, has long since gone out of fashion. The late lamented Dr Damrosch clearly saw how the interest in opera could be revived, and the policy adopted by him has been carried out since, with the gratifying results that are known to all.

In the first place, the Directors feel that they can claim, without fear of contradiction, that at the Metropolitan, for the first time, have the great modern operas been placed on the stage with a scenic splendor equal to that witnessed in Paris and Vienna. Nor has any expense and labor been spared in attempting to bring the orchestra and chorus to the highest standard of perfection; while the artists are of the best that could be secured for their respective parts; and the willingness of the leading artists to occasionally impersonate minor roles—one of the noblest traits of German artists—has greatly contributed to that excellence of *ensemble* which operatic goers of the present day impperatively demand.

In making up the repertory, the Directors were naturally guided by the unmistakable preferences of the musical public. Last year, almost one-half of the performances given were devoted to three of Wagner's operas; and it was but just, therefore, to give the place of honor this year to the same composer, two more of whose operas have been added to the list. Meyerbeer, Gounod, Goldmark and Bizet are the other composers represented. Several others have been held in reserve, in case of necessity; but as the public interest in the nine operas so far produced has not decreased, it has not been deemed necessary to add to the arduous labors of the artists. Few people have any idea how much trouble is involved in placing an opera on the stage in the thorough manner in which it is done at the Metropolitan. Whenever a new opera is brought out, at a foreign opera house, five or six months are consumed in the preparations, whereas at this house, three novelties of the grandest proportions have been produced within little more than two months.

The three novelties of the season have also been the three greatest successes. Goldmark's "Queen of Sheba" has had a run unparalleled in the history of opera in America. Wagner's "Meistersinger," though written in his latest style, has already had seven performances, with ever-increasing audiences and appreciation, while his "Rienzi," though appealing to a different taste, appears to find the same favor.

Next year, possibly two more of Wagner's operas, and several works of other composers will be added to the repertory. Mr. Edmund C. Stanton will go to Europe in April or May to make arrangements with several famous artists for next season. The Board of Directors take this opportunity to call the public attention to the large share of this season's success which is due to the tact and managerial ability of Mr. Stanton. It is no sinecure to be placed at the head of an operatic enterprise of such gigantic proportions as that at the Metropolitan Opera House; but Mr. Stanton, by his justice and impartiality, and his courteous and obliging disposition has succeeded in repressing conflicts, and steering the operatic ship through every storm. The artists and every one connected with the Opera House loves and esteems him and this well deserved popularity has often enabled him to secure concessions that a less popular Director could not obtain. Mr. Stanton has also achieved a great success in the production and rendering of a new opera twelve times to overflowing houses, and also thus far *not a single change has been made in the operas announced to be given.* Two events unprecedented in the annals of operatic affairs in this country. The artists of the Opera House in order to show their appreciation of Mr. Stanton, have tendered him a complimentary benefit, but Mr. Stanton while highly gratified with this mark of their esteem declines the profferred honor.

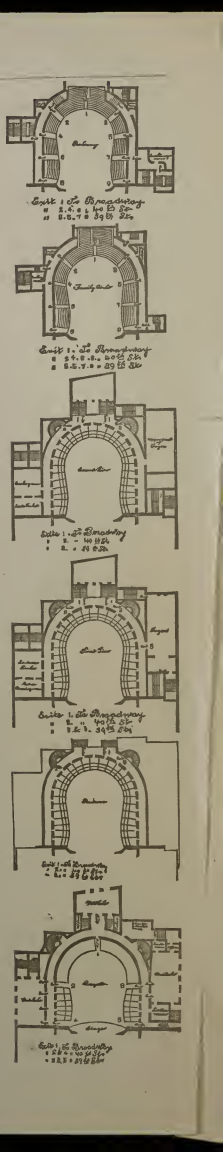
How Chopin Composed.

Chopin, that genial poet on the piano, was affected in an extraordinary degree by the weather. With a blue sky and streaming sunshine he produced those brilliant and fiery tone-poems which caused his friend and admirer, Robert Schumann, to remark: "Chopin is, after all, the boldest and proudest genius of our time." When the sky was overcast on still autumnal days, when naught was heard save the rustling of the leaves as they fell slowly from the trees, he was melancholy "Notturni." One day when the rain kept continuously drizzling down, his friend, Georges Sand, called on him. She entered as he was playing a little piece, a prelude, which he had just finished. "Good heavens!" she exclaimed. "How melancholy! It is enough to kill one!" "Yes," rejoined Chopin, "I fancied while writing it that I was lying in my coffin with the rain dropping incessantly on the lid."

On another occasion he returned home on a fearfully tempestuous night from a brilliant ball. His imagination was powerfully affected by the contrast between the luxurious festivity and the wild turmoil of the elements, and he threw off the Grandiose Polonaise in A flat major, which faithfully reproduces the double phase of feeling: in the first part, glitter and proud jubilation, while in the middle movement we fancy we hear a group of Uhlans on the desolate steppe as, with clattering hoofs, their horses dash forward through the nocturnal storm. The composer's fancy was worked up to such a pitch that, while he was playing the polonaise at night, he suddenly saw in a vision the door fly open and a proud gathering of Polish knights and noble ladies in the national costume pass two and two, with the stately polonaise step, through the room.

CUT GLASS.

To clean cut glassware requires a solution. Soap will not answer the purpose, as it will adhere to the delicate cuts and crevices in the glass and also leave a scum over the surface. A most efficient article for this purpose, and used by the manufacturers of cut glassware, is James Pyle's Pearline Washing Compound. It will dissolve in water and thoroughly clean and polish the glass without leaving any substance in the carved work. Ladies would do well to try Pearline for this purpose, but do not accept any injurious imitations, adulterated with gritty matter.—*Chester, Pa., Times.*



Wagner's "Parsifal."

TO BE GIVEN BY THE ORATORIO SOCIETY AS A DRAMATIC ORATORIO.

Now that Wagner has come to be looked upon here, no less than in his own country, as the greatest and most popular of all operatic composers, it might have been expected that his last work would be produced by the German artists at the Metropolitan Opera House. Unfortunately such a thing cannot be done. For, in accordance with Wagner's wishes, he widow is reserving the right of producing "Parsifal" on the stage, exclusively for Bayreuth, no other city having been allowed to give it except Munich, where the King, Wagner's old friend and most liberal patron, was permitted to enjoy a few performances, during which, as usual, he excluded all other spectators from the theatre.

The only possible way of hearing "Parsifal," therefore, is either to attend the festival given at Bayreuth almost every summer, or to give it in the concert hall, as a dramatic oratorio. This has already been done, with great success in London, where the work was given twice, the first time attracting an audience of 6,000, the second time of 8,000 auditors. New Yorkers, too, have been given an opportunity to listen to a few fragments; but the Oratorio Society will produce for the first time, at its third concert, the whole work, barring such cuts as are necessary to bring it within the limits of a concert performance.

To those who have not heard "Parsifal" at Bayreuth, some few portions will probably appear vague and obscure without the scenery and action. But the drama is so full of beautiful music which speaks for itself, that no one who listens attentively can fail to be delighted with it. Wagner's real "Swan Song" is not the melody with which Lohengrin greets his swan, but the sacred drama "Parsifal." For although it was in a swan song, and in the opera when the composer had almost reached his three score years and ten; it is yet characterized by a remarkable wealth of ideas and spontaneity of invention.

Even Dr. Hanslick, Wagner's most uncompromising opponent, was forced on hearing "Parsifal" to exclaim regarding Wagner's creative power: "For a man of Wagner's age (69, and with his system, it seems to me in 'Parsifal' to continue to be astounding. Any one who can write pieces of the enchanting, melodious character of the flower-girl scene, and of the energy of the hunt scene in 'Parsifal' still has control of a power which his youngest contemporaries may envy him."

One of the most marvelous things in "Parsifal" is its delightful orchestration; and these brilliant and varied orchestral tints, it need not be said, can be enjoyed quite as well in the concert hall as in the theatre. Regarding the instrumentation, it was Hanslick again, who said the neatest thing: "Parsifal' is accredited with a surprisingly discreet manner. In the art of orchestration. Wagner has not grown old; in 'Parsifal' this art has developed into pure magic, and for every change of mood conjures the most wonderful sounds in infinite shocks and variety."

"Parsifal" will be sung by the Oratorio Society, which has been enlarged this year, and by a special choir of boys. The soloists will be selected from the artists of the Metropolitan Opera House, including Fraulein Brandt, who alternated with Frau Materna in the role of Kundry when "Parsifal" was first produced at Bayreuth, in 1872. By reserving this difficult work for the third concert, the Society will be able to study it all winter, and the directors confidently anticipate that its performance will form a worthy climax of the season.

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OPERA SEASON 1885-86.

The season will extend over thirteen weeks, which will include thirty-nine Subscription Nights and thirteen Matinees. Commencing on November 23d, the season will continue until Saturday, March 6th, 1886.

All the artists engaged are the best in Germany; but the Board of Directors desire to state that they do not rely upon the so-called Star-System, but upon the strength of the *ensemble*, and attention to every detail, to make the coming Season a success.

It may not be amiss to remind the public that Opera here differs from Opera abroad, in that it is supported by subsidy from individuals instead of from Governments, and the Board of Directors count upon the aid of all music lovers to assist the Stockholders in their endeavor to make New York a musical centre.

For this season engagements have been made with the following artists:

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FRAU AUGUSTE KRAUSS,
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FRAULEIN IDA KLEIN,
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HERR ALBERT STRITT,
Grand Opera House, Frankfort.
HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ,
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HERR DWORSKY,
Grand Opera, Cologne.
HERR ANDREAS KRAEMER,
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Wagner's "Rienzi."

THE COMPOSER'S OWN ESTIMATE OF IT—AN OPERA, NOT A MUSIC-DRAMA—PARIS AND DRESDEN—ITS GREAT SUCCESS.

In the short autobiographic sketch which is printed in the first volume of his literary works, Wagner relates that when he was a mere boy he spent two years in writing a colossal tragedy, in course of which forty-two persons lost their lives, most of whom he was obliged to bring back as ghosts in order to keep up the action.

"Rienzi," the first of his operas which has kept the stage, reminds one of this tragedy by its unparalleled accumulation of striking theatrical effects. "Such incessant roaring of trombones and tuba," says a German critic, "such indefatigable drumming and kettle-drumming, such incxorable exertions required of the lungs of chorus and solo singers, are not to be found in any other opera."

One would not believe it possible that the noise of the finale of the second act could be surpassed; but it is far exceeded by the march and battle song in the third. There, besides the full chorus and orchestra, an awe-inspiring military band on the stage contributes to the *ensemble*, large and small bells ring behind the scenes, and the noble Romans keep time to this by striking their shields with their swords."

There is a widely prevalent notion that Wagner classed this opera among the "artistic sins of his earlier"; but as he himself explains, (vol. iv, p. 371) this expression, though used by him at a rehearsal in Berlin, was only made in the consciousness of the superior value of his later works, and not with any intention of disavowing "Rienzi," although his enemies eagerly and deliberately made use of it in that sense. That Wagner could not feel the same pride in "Rienzi" as in his later dramas, is partly due to the fact that these later dramas are written in an original style exclusively his own, while "Rienzi" is merely an imitation of the grand historic opera style, as developed in Auber's "Masaniello," Rosini's "Tell" and especially the operas of Meyerbeer and Spontini.

"In writing the text of 'Rienzi,' says Wagner, (vol. iv, p. 319): "I had practically no other thought than that of writing an effective libretto. The 'Grand Opera,' with all its scenic and musical splendor, its accumulation of massive effects, musical and emotional, stood before my eyes; and the aim of my artistic ambition was not only to imitate it, but to surpass all previous examples in reckless extravagance.

"Nevertheless, I would be unjust to myself were I to name this ambition as the sole motive that guided me in the conception and execution of my Rienzi.' The subject really inspired me, and I added nothing to my concept which did not have direct reference to the source of this inspiration. . . . To the language and versification I gave no more care than seemed to me necessary for securing a good opera text, free from triviality. My aim was not to write duetts and trios; but they presented themselves here and there naturally, since I looked at my subject solely through the operatic spectacles. So again, I did not look in this subject for an excuse for a ballet, but with the eyes of an opera composer, I espied in it a festival which Rienzi had to give the populace, and in which he would have to place before them a dramatic spectacle from ancient history as a theatrical exhibition; and this was the story of Lucretia and the expulsion of the Tarquins connected therewith."

'That this pantomime," he adds in a footnote, "had to be omitted in the theatres where 'Rienzi' was given was an annoying disadvantage to me; for the ballet which took its place diverted criticism from my nobler intentions, and gave it nothing to see here except an ordinary operatic spectacle." And in another footnote he says that he reprinted the text in its original form for the sake of correcting the judgment of those who know the opera only in the mutilated form in which it is now given in the theatres, and who are therefore astonished at the clumsy manner in which the grotesque effects are piled on one another."

These notes show that Wagner had a good word even for this early and wayward child of his; nor can he have been deaf to the beauty of those numbers which are symphonically united in the overture and to the numerous passages which foretell his later, harmonic and melodic peculiarities.

The composition of "Rienzi" which is based on Bulwer's novel, was finished in Paris, where Wagner lived from 1839 to 1842. His efforts to get the opera produced there, failed however, notwithstanding the somewhat dubious assistance of Meyerbeer, who is said to have declared the text of "Rienzi" the best libretto he had ever seen. But on Oct. 20, 1842, "Rienzi" was produced at Dresden, and although the performance lasted six hours, its success was so great that, as a consequence, Wagner, who had previously been a starving Bohemian, obtained the place of Royal Operatic Conductor at Dresden, with a comfortable salary. "Rienzi" exactly suited the popular taste of the time, and had its author continued to write in that style he would have soon rivalled Meyerbeer in popularity. But with his next opera, "The Flying Dutchman," he began to introduce his dramatic reforms, which at first so alienated the public that it took them almost a generation to get accustomed to his new style, and to proclaim him at last the greatest and most popular operatic composer of the century, if not of all times.

Carl Goldmark.

One of the great successes of the present season at the Metropolitan Opera House is Carl Goldmark's "Queen of Sheba." Its success abroad has been lasting, for since its production at Vienna in 1873 it has retained its popularity and is at present the only opera composed during the past fifteen years which has held its own against Wagner's works, and promises to continue to do so. It owes its success to its dissimilarity from rather than its similarity to Wagner; for it is so different in subject and treatment that it does not evoke comparison.

In spite of the popular success the opera has now achieved in New York, little is known here of its composer, Carl Goldmark. Concert audiences are, of course, familiar with his instrumental works, but with the salient facts in the composer's life they are not acquainted.

Carl Goldmark is a Hungarian by birth. He manifested a strong love for music early in life, and was only too glad to avail himself of even the limited facilities for musical instruction which the little town in which he was born afforded. Fortunately his natural gift for music enabled him to make up, by himself, what was wanting in the teaching he received. Hence when, in 1850, he left his town for that Mecca of Musicians, Vienna, he was fairly proficient in violin playing. He found employment in a theatrical orchestra, and through this occupation, coupled with the scant remuneration of a music teacher, he managed to eke out a scant living. Before he arrived in the Austrian capital he had hardly touched a piano. Soon after coming to Vienna, he, in spite of his scant means, hired a piano, and began to teach himself to play on it—so successfully that in four years he appeared publicly as a pianist. He then took a short Conservatory course in thorough bass, counterpoint and harmony. This short course was sufficient to start him on the right track and enable him to continue his studies in composition without the aid of a teacher. The result was, that in 1857 compositions of his figured for the first time on a concert programme. Among these was the "B-flat major string Quartette" which still holds its own.

Until this time Goldmark had found only little chance to devote to composition. For he had to spend most of his time in earning his daily bread. Soon after this, however, he appeared as a competitor for the prize of an annual stipend which the Austrian Government offers to the author of the most meritorious composition submitted, Goldmark won the prize, his chief competitor being Herbeck, who afterwards as director of the Imperial Opera House, avenged himself on Goldmark by delaying as long as possible the production of the "Queen of Sheba." Though the stipend which Goldmark obtained through this competition was not large, he at once gave up his position as an orchestra player and his music lessons and devoted himself entirely to composition. Goldmark's first production to gain international celebrity was his "Sakuntala" overture.

The "Queen of Sheba" was commenced in 1866 and finished in 1870. The merest chance directed Goldmark's attention to the availability of the subject for an opera libretto. The story runs as follows: One day, while passing an art store in Vienna with his friend Ignaz Brull, he saw a picture of the entrance of the Queen of Sheba into Jerusalem. "What a capital subject for a grand romantic opera!" he exclaimed. A couple of days afterwards Goldmark called on Mosenthal, the German dramatist, and proposed that he should write a libretto on the subject. The matter was discussed, Mosenthal went to work at once, and in three weeks enough of the libretto was ready for Goldmark to begin the composition of the principal numbers of the first act.

In 1870 the opera was completed and submitted to the management of the Imperial Opera House. For three years, owing to the personal enmity of Herbeck, it was declared that no work of Goldmark's should be produced as long as he was manager, the score lay untouched. In 1873, Professor Riedl, conductor of a Viennese musical society, chanced to give some numbers from the opera at a private concert at the residence of Herr Novikoff, the Russian Ambassador. They were so favorably received that Mme. Novikoff made inquiries in regard to the work and its composer. Finding out the circumstances which delayed the production of the "Queen of Sheba," she had her husband bring the matter to the attention of Prince Hohenlohe who, on making an investigation, ordered the immediate production of the work. Accordingly it was given for the first time in 1873, when it achieved overwhelming success.

Goldmark passes the summer and early fall in the country composing. In October he returns to Vienna and the winter and spring are spent in scoring, polishing and refining his work of the summer. He is very conscientious in his work, doing nothing merely for the sake of money. "Rubinstein and Rulf," he once said, "would make symphonies out of what I throw into my waste-basket." He has finished a new opera, "Merlin," which will soon be produced in Vienna.

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The First "Rienzi."

From Germany the news has just come of the death of the famous tenor Tichatschek, whom Wagner especially admired, and who created the rôle of "Rienzi" at its first performance in Dresden forty-four years ago. In 1870, when Tichatschek celebrated the fortieth anniversary of his connection with the stage, emperors, kings, and musicians vied in their endeavors to honor him. The members of the royal opera at Dresden presented him with a golden laurel wreath, on the leaves of which were inscribed the names of forty of his leading rôles.

To Tichatschek's skill and enthusiasm waspartly due the great success of "Rienzi" in Dresden. Wagner relates that the performance lasted *six hours* on the first night; and although the audience remained to the end, he felt the next day that extensive cuts would have to be made; so he applied the pruning knife freely. But to his great astonishment when he met the artists on the following day, he was told that they were going to leave out this and that page which he had marked. "But why not?" asked Wagner. "Because," the answer was, "Tichatschek has been here and told us not to leave it out." In the evening, Wagner had an interview with Tichatschek, who told him, with tears in his eyes, "I won't have any cuts made; it was heavenly!" And the leading musical papers of the time remarked that it was a pity to sacrifice a single bar, and that it was very complimentary to Wagner that the singers themselves opposed his intended excisions.

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ACT I.—The rising curtain reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage has been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first call for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* promise never to ask him who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

ACT II.—*Telramund* and his wife *Ortrud* are before the palace. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can induce *Elsa* to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa* is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interrupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

ACT III.—The scene at the opening of Act III. represents the bridal chamber. The evil insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstanding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Hardly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King*, and *Lohengrin* announces that he is obliged to depart, and that he is one of the knights of the Holy Grail whose mission is to assist innocent persons in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the Knight departs.

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From 1829 to 1860, with few exceptions, Meyerbeer passed the summer months every year at Spa. An eyewitness thus describes him as he appeared there: He was invariably dressed in a ill-fitting black frock coat, with a black silk neck-cloth wound several times round his throat, high and stiff shirt-collars, and tight trowsers with straps. His gloves were many sizes too large for him, and he wore a tall silk hat falling not overgracefully on the nape of his neck. He always carried a huge cotton umbrella under his left arm when he didn't use it as a walking-stick. When on foot he shambled along with a tottering step, as if he were blind; but his usual mode of locomotion was an insecure seat on a donkey, his legs dangling almost on the ground. Among the composer's peculiarities was a horror of cats, the mere sight of one throwing him into a nervous fit.

Gounod's "Faust."

The merits as well as the shortcomings of Gounod's music are most clearly revealed in "Faust." Gounod is not what is called by the German s an "Original-genie," but an eclectic in the best sense of the word. The source of his inspiration lies in higher fountains, especially in Weber and Meyerbeer; on the German side he touches the domain of Wagner, on the French side that of Auber. But these foreign elements are so happily blended with Gounod's artistic individuality, that the result is something unquestionably new and characteristic, as the great success of his "Faust" attests. This individuality is most strongly revealed in the realms of sentiment, pre-eminently the love scenes, in which Gounod strikes chords of incomparable tenderness and passionate longing. For the highest degrees of passion, his powers of expression rarely suffice, and still less for the grand and sublime.

To atone for this he has, for less exalted emotions and their lights and shadows, a great wealth of deli te and realistic colors. Gounod's musical creativeness is greatly aided by his ample knowledge and training in technical matters, in the vocal department (he is himself an excellent singer), as well as in the orchestral. His aims are always honest, his objects correct dramatic expression. His music has greater affinity with German music, than that of any other French composers.

Gunnod's "Faust" was at first savagely attacked by some of the German critics, who did not neglect also to malign the public which had taken the opera to its heart. The critics erred. Every person who does not sacrifice the actual state of affairs to an unwarranted idealism must take pleasure in an opera which, by the side of numerous shortcomings, possesses so much that is brilliant, enchanting, and full of genuine feeling as "Faust." Musically it makes a purer impression on us than the "Prophete," the "Star of the North," and "Dinora," however much Meyerbeer may be Gounod's superior in energy and originality.

Boerne says somewhere that German literary products are almost either gold or copper, whereas in France the majority of authors write silver. This incisive criticism applies equally well to the opera composers of these two nations.—*Translated for this Programme from Hanslick's "Moderne Oper."*

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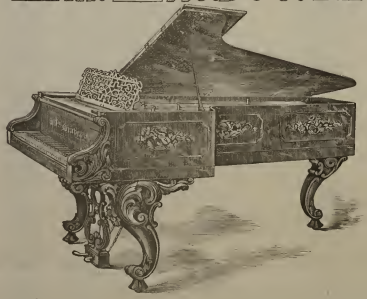

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Orchestra Chairs.	$4.00	$3.50
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SEASON 1887-88.

Subscribers of this season wishing to retain the same seats for Season 1887-88, are requested to give notice to the Director on or before April 1st, after which date the option of renewal will expire

— —

CHINESE SINGING.

The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men.

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare event, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high tenors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or inflection with which it is pronounced.

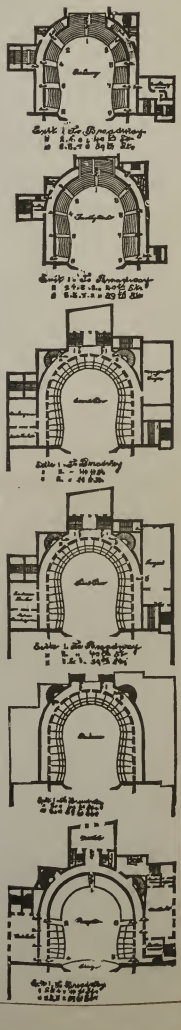
The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *tchu*, pronounced clearly with the vowel of medium length, means "master, but by extending the vowel a trifle it signifies "hog"; it alsomeans "column" and "cookery.' —*Elson's Curiosities of Music.*

This is a story from Ceylon literature.

A king had a beautiful daughter whose one defect was that she could not be made to speak. Every means in his own power and that of the magicians failing—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' reception-room he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jeweler decorated her with his rarest jewels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy; an American woman if he has plenty of money.

The delicacy of Lamartine's generosity is a thing to be admired. A poor broken-down man had applied to him for help—and had received it. In ouring the door to let him out Lamartine shivered in the cold wind. He turned quickly to the hatstand, and saying, "Monsieur, you have forgotten your overcoat," put one of his own upon the man's back, and bustled him off, without an opportunity for the remonstrance which would have been useless, or the gratitude which to him was embarrassing.



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SUBJECTIVE AND DREAM MUSIC.

Some people fancy that Italian melodies are superior to German melodies because it is easier to remember and whistle them. But this is a very superficial test. A trained musical ear finds it just as easy to remember a Schubert song as a Bellini aria, and the Schubert song has the advantage of being harmonically as interesting as it is melodically, which is not the case with Bellini's music, which has disappeared from the stage because modern musicians crave more harmonic variety than he offers.

Did you ever try to recall, not only the melody but also the harmony and the instrumental colors of a piece of music—say the introduction to "Lohengrin"? There can be no doubt that Wagner, in his solitary study, could hear the music he wrote as perfectly as if an orchestra had been playing it to him; for only thus was he able in each case to choose those combinations of instruments which exactly corresponded to the mood he tried to express.

Many amateurs also have the power of recalling a complicated orchestra or vocal composition as distinctly as they an recall the sight of a landscape, with its green trees, blue sky, etc. The power of doing so can be acquired by practice, and a most delightful accomplishment it is when once mastered. For then one can enjoy operatic or concert selections whenever one pleases, and they are never marred by bad singing or slovenly playing.

This subjective music, as it might be called, has a charm even more exquisite than music actually heard. Those who have ever had the pleasure of dreaming of music, will be partially able to realize this truth; and everybody has heard the story of the famous Italian violinist who dreamed of hearing a sonata which he remembered and wrote down, and which proved to be his best composition. It is one of the most poetic touches in Wagner's "Meistersinger" that Walter *dreams* the song with which he wins the prize.

Metropolitan Opera House Company

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

Sopranos.

FRAULEIN LEONORE BETTER.
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FRAULEIN MARIANNE BRANDT. Imperial Opera House, Berlin.
FRAULEIN SILVIA FRANCONI. City Opera House, Augsburg.
FRAULEIN WILHELMINE MAYER. City Opera House, Freiburg.

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HERR ALVARY. Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ. Royal Opera House, Hanover.
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HERR CARL ZOBEL. Royal Opera House, Wiesbaden.

Baritones.

DR. WILHELM BASCH. Royal Opera House, Dresden.
HERR MAX HEINRICH. New York.
HERR RUDOLPH VON MILDE. Grand Ducal Opera House, Weimar.
HERR ADOLF ROBINSON. Grand Opera, Hamburg.

Bassos.

HERR EMIL FISCHER. Royal Opera House, Dresden.
HERR EMIL SANGER. New York.
HERR GEORGE SIEGLITZ. City Opera House, Nuremburg.

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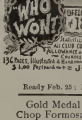

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An adjective and its derivative adverb are often wide apart in application. For instance, the old illustration of the difference between a man *constant* in love, and a man *constantly* in love.

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Shakespeare's insight into the function of music ranks him above all other poets. He knows that music "charmeth sleep," "killing care and grief of heart"; it "hath helped madmen to their wits," and "will make wise men mad." "I never heard so musical a discord, such sweet thunder," might be used as a text for a chapter on modern dramatic music.

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Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky. Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic hooking. Holmes's graceful and quaint. Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

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43d NIGHT OF THE SUBSCRIPTION.

MONDAY, FEBRUARY 21, 1887.

WAGNER'S ROMANTIC OPERA,

TANNHAUSER.

HERMANN, Landgrave of Thuringia . . Herr FISCHER
TANNHAUSER . . . . . Herr SCHOTT
WOLFRAM VON ESCHENBACH . . . . . Dr. BASCH
WALTER VON DER VOGELWEIDE . . . . Herr ALVARY
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One of the features of the fashionable dinners this season is the new dry wine ("Grand Vin Sec") of Louis Roederer. It is also the proper thing to serve it at the swell weddings.

If youth is the time to learn that is no proof that old age has not its power. Sophocles was an old man when he studied musical instruments; Cicero learned Greek at 80; Theophrastus began his famous "Characteristics of Men" at 90; Boccaccio never studied polite literature until past 35. Mondalesco wrote the memoirs of his own times at 115; Ogilby, who translated Homer and Virgil, knew little of Greek or Latin till past 50. All of these are cited by D'Israeli in his "Curiosities of Literature"; but others could be added, notably Wagner, whose latest work is often considered his greatest.

At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found—in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

Parties wishing to secure choice of advertising space in the **Saratoga Daily Register** for the coming season will please address the publisher, J. T. COWDERY, 21 Barclay St. The **Register** has been published ten years and enjoys the patronage of the most select class of advertisers.

Plot of Tannhauser.

ACT I.—Grotto of Venus. Tannhauser, a minstrel knight, after securing a prize at a vocal contest, which won him at same time the love of Elisabeth, daughter of Landgrave of Thuringia, had mysteriously disappeared. As curtain rises we behold him in a mountain, entrapped by charms of Venus. Wild, unholy orgies of nymphs alternate with seductive songs of sirens. Tannhauser tired of these pleasures, longs to return to outer world. Venus begs and threatens in vain. He calls on Virgin Mary, the grotto disappears and he finds himself in a beautiful valley. A young shepherd sings a quaint song. Pilgrims march across stage and disappear. Landgrave and huntsmen arrive, find Tannhauser and beg him to return to the castle. He refuses, until Wolfram, his generous rival in song and love, begs him to return for Elisabeth's sake.

ACT II.—Elisabeth greets the returning knight. The Landgrave, suspecting her love and feeling sure of the winner, announces another vocal contest, promising his daughter's hand to the victor. Love is given out as subject of the contest. Wolfram and other knights sing of pure ideal love, but Tannhauser sings of worldly passion, and finally exclaims excitedly that he can only know real love who has been in the mountain of the heathen goddess. Great consternation. The women hurriedly leave, the knights draw their swords. But Elisabeth interposes, begs mercy for Tannhauser, and permission for him to join the Pilgrims and implore the Pope at Rome to forgive his sins.

ACT III.—Wolfram discovers Elisabeth kneeling before the cross awaiting Tannhauser's return. Pilgrims arrive, but he is not among them. After praying aloud, she leaves, refusing Wolfram's escort, who remains and sings his song to evening star. Suddenly he discovers Tannhauser in tattered clothes. In a highly dramatic monologue, he tells how the Pope refused him pardon, unless the dead staff in his hand should again get fresh leaves. In his despair he wishes to return to Venus, who is suddenly seen with her nymphs in a rosy twilight, while perfume and the magic music fill the air. Tannhauser seems lost, when once more Wolfram utters the magic word "Elisabeth," and the clear phantoms disappear. Procession, chanting funeral chorus, approaches, bearing Elisabeth on a bier. Tannhauser sinks down on coffin dead.

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Who, when the silent wrinkle steals
On brow and cheek, its ravage heals?
Who but Gouraud?

The old superstition of bad luck on Friday cannot, with much reason, be held by an American. Some one has compiled this table to refute it:

Friday—Columbus sailed.
" — " discovered America.
" —Cabot received his commission.
" —St. Augustine was founded.
" —Mayflower landed.
" —The Articles of Confederation were signed.
" —George Washington born.
" —Surrender of Saratoga.
" —Surrender of Yorktown.
" —Motion carried in Congress that "these United Colonies are and of right ought to be free and independent.

Persons desirous of procuring good reserved seats for the Fourth Symphonic Concert, Feb. 26th, when Hector Berlioz's "The Trojan in Carthage" will be performed, will find it to their advantage to secure them at an early date.

Box-office now open Chickering Hall.

It is said that Louis II, the late King of Bavaria, who was such a great patron of music, and such a firm friend of Wagner, once broke off his engagement with a certain princess, because she fell asleep during a performance of one of Wagner's operas,

THE OPERASEA SON.

The third season of German Opera at the Metropolitan Opera House will come to a close on Saturday, and the Directors believe that they merely echo public opinion in claiming that the artistic success of the performances has kept pace with the increase in the receipts at the box office from year to year.

Sixty-one performances have been given during this season of 15 weeks, including an extra evening performance of "Fidelio." Wagner's "Tristan and Isolde" has had the largest number of performances, namely, 8; then came "Tannhäuser" with 6; the "Prophete," "Rienzi," "Merlin" and "Meistersinger" 5 each; "Walkûre," "Lohengrin," "Faust," "Aida," 4 each; "Golden Cross," "Fidelio," "Queen of Sheba," 3 each; "Masaniello," 2.

This list includes 3 operas and a ballet that had never before been produced in New York—"Tristan and Isolde," "Merlin," "The Golden Cross," and "Vienna Waltzes." The excellence of the artistic material which makes up the Metropolitan Company is attested by the fact that "Tristan and Isolde," which, a few years after its completion, had over fifty rehearsals at Vienna, and was then put aside on the ground that it was too difficult for performance, was here produced after a few weeks' rehearsing in a manner which, by the general consent of traveled amateurs, could be equalled only at Vienna today, while many declared the performances superior to those given at the Wagner Festival at Bayreuth last summer. It was the great popular success of this work that induced the management to defer the production of "Siegfried" to next season.

That the performances were not all of equal merit may be frankly conceded, but the management will make every effort to strengthen the casts for next season and to improve such weak points as may have revealed themselves. Besides "Siegfried" several other works, never before heard in New York, will be added to the repertory, in the effort to make it as varied as possible. Among the operas under consideration are Verdi's "Otello," and Weber's "Euryanthe," and possibly one of Spontini's operas.

The Metropolitan Opera House is perhaps the only institution of its kind that can look back to a season of four months, and say that the public has not once been deceived: that in every case the opera announced a week ahead has been actually sung on that date. In the "good old times" the New York public expected, as a matter of course, that "Il Trovatore" would be substituted at least once a week for another opera advertised, as well as for the novelties promised.

It is often said that republics do little for the fine arts, but in the Metropolitan Opera House New York possesses an institution which disproves this assertion. The experience of centuries has shown that there is no money in first-class operatic entertainments,—and in second class ones of course only so long as the

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"TANNHAUSER."

I. Akt.—Hohle im Venusberg. Der Ritter Tannhäuser war, nachdem er einen Sangerpreis und die Liebe der Elisabeth, Tochter des Landgrafen von Thüringen gewonnen, plotzlich verschwunden, und befindet sich nun im Venusberg. Endlich aber wird er dieser heidnischen Freuden überdrissig und bittet Venus ihn wieder auf die Erde zu lassen. Venus bittet ihn dagegen zu bleiben; er aber ruft die Jungfrau Maria an, und, in dem Augenblick verschwindet die Hohle und er befindet sich in einem schonen Thale. Ein junger Hirte blast ein Lied und Pilger marschiren vorbei. Der Landgraf mit seinem Jagern erscheint dann. Endet Tannhäuser, und bittet ihn ins Schloss zu kommen. Tannhauser zogert, bis Wolfram, sein edler Mitbewerber um die Gunst Elisabeth's, ihn bittet ihr zu Liebe zurückzukehren.

II. Akt.—Elisabeth begrüsst Tannhäuser. Der Landgraf kündigt ein neues Sängerfest an, und verspricht dem Sieger die Hand seiner Tochter. Gegenstand des Wettsingens ist die Liebe. Wolfram und andere Ritter singen von reiner idealer Liebe, aber Tannhäuser besingt die sinnliche Liebe und erklärt endlich dass nur der die Liebe kennt wer im Venusberg gewesen. Grosse Aufregung. Die Frauen verlassen den Saal und die Ritter ziehen ihre Schwerter. Elisabeth aber wirft sich dazwischen, und, auf ihr Bitten, erlaubt man dem Tannhauser mit den Pilgern nach Rom zu ziehen um des Papstes Gnade zu erflehen.

III. Akt.—Wolfram findet Elisabeth am Kreuze kniend. Tannhauser's Rückkehr erwartend. Die Pilger kommen zurück, er aber nicht dabei. Nachdem sie gebetet, lasst sie Wolfram zurück, der sein Lied an den Abendstern singt. Plotzlich endeckt er Tannhauser in zerrissenem Kleide. Tannhauser erzählt ihm (in dem berühmten Monologe) dass der Pabst ihm ebensowenig Verzeihung gewahren konne als der Stab in seiner Hand wieder grünen würde. In der Verzweiflung will er wieder in den Venusberg zurück. Wolfram hält ihn aber Venus erscheint mit ihren Nymphen, und sehon wähnt ihn Wolfram verloren als er noch einmal das Wort, "Elisabeth" ausspricht. Venus verschwindet. Leichenzug mit der entseelten Elisabeth. Tannhauser fallt todt auf den Sarg nieder.

WEDNESDAY, FEB. 23, 1887,

MEYERBEER'S OPERA.

LE PROPHETE.

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Hector Berlioz's great dramatic work "The Trojan in Carthage" will be performed for the first time in America, at the Fourth Symphonic Concert, in Chickering Hall," Saturday evening, Feb. 26th, under the direction of Mr. F. Van der Stucken. Box office now open, Chickering Hall

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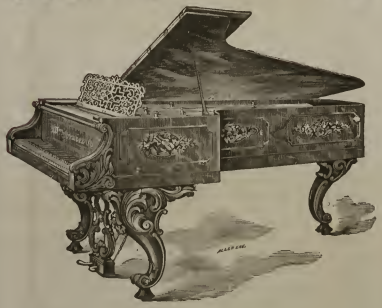

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The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men.

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare event, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high tenors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or inflection with which it is pronounced.

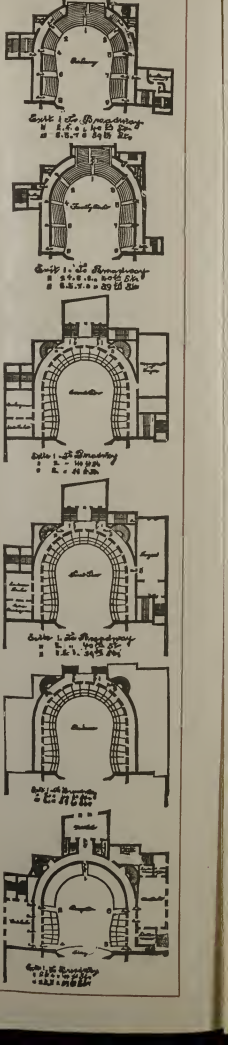
The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *tchu*, pronounced clearly with the vowel of medium length, means "master, but by extending the vowel a trifle it signifies "hog; it also means "column and "cookery.—*Elton's Curiosities of Music.*

This is a story from Ceylon literature.

A king had a beautiful daughter whose one detect was that she could not be made to speak. Every means in his own power and that of the magicians falling—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' reception-room he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jeweler decorated her with his rarest jewels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy; an American woman if he has plenty of money.

"When I am in a crowded car and a lady comes in, I think it is the duty of some man to get up and give her his seat. I look around in the car to see if any man looks as if he were making a move in that direction; and when I see them all keep their seats, I hide my face behind my newspaper and blush for my sex."



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SUBJECTIVE AND DREAM MUSIC.

Some people fancy that Italian melodies are superior to German melodies because it is easier to remember and whistle them. But this is a very superficial test. A trained musical ear finds it just as easy to remember a Schubert song as a Bellini aria, and the Schubert song has the advantage of being harmonically as interesting as it is melodically, which is not the case with Bellini's music, which has disappeared from the stage because modern musicians crave more harmonic variety than he offers.

Did you ever try to recall, not only the melody but also the harmony and the instrumental colors of a piece of music—say the introduction to "Lohengrin?" There can be no doubt that Wagner, in his solitary study, could hear the music he wrote as perfectly as if an orchestra had been playing it to him; for only thus was he able in each case to choose those combinations of instruments which exactly corresponded to the mood he tried to express.

Many amateurs also have the power of recalling a complicated orchestra or vocal composition as distinctly as they can recall the sight of a landscape, with its green trees, blue sky, etc. The power of doing so can be acquired by practice, and a most delightful accomplishment it is when once mastered. For then one can enjoy operatic or concert selections whenever one pleases, and they are never marred by bad singing or slovenly playing.

This subjective music, as it might be called, has a charm even more exquisite than music actually heard. Those who have ever had the pleasure of dreaming of music, will be partially able to realize this truth; and everybody has heard the story of the famous Italian violinist who dreamed of hearing a sonata which he remembered and wrote down, and which proved to be his best composition. It is one of the most poetic touches in Wagner's "Meistersinger" that Walter *dreams* the song with which he wins the prize.

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

Sopranos.
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FRAU THERESE HERBERT-FORSTER,
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FRAU AUGUSTE SEIDL-KRAUSS,
Grand Opera, Bremen.
FRAULEIN IDA KLEIN,
New York.
FRULEIN VON JANUSCHOWSKY,
New York.
FRAULEIN LILLI LEHMANN,
Imperial Opera House, Berlin.

Mezzo-Sopranos and Contraltos.
FRAULEIN MARIANNE BRANDT,
Imperial Opera House, Berlin.
FRAULEIN SILVIA FRANCONI,
City Opera House, Augsburg.
FRAULEIN WILHELMINE MAYER,
City Opera House, Freiburg.

Tenors.
HERR ALVARY,
Grand Ducal Opera House, Weimar.
HERR OTTO SEMLITZ,
Royal Opera House, Hanover.
HERR JULIUS MEYER,
Mecklenburg.
HERR ALBERT NIEMANN,
Imperial Opera House, Berlin.
HERR CARL ZOBEL,
Royal Opera House, Wiesbaden.

Baritones.
DR. WILHELM BASCH
Royal Opera House, Dresden.
HERR MAX HEINRICH,
New York.
HERR RUDOLPH von MILDE,
Grand Ducal Opera House, Weimar.
HERR ADOLF ROBINSON,
Grand Opera, Hamburg.

Basses.
HERR EMIL FISCHER,
Royal Opera House, Dresden.
HERR EMIL SANGER,
New York.
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AIDA ..... *Verdi*
MASANIELLO ..... *Auber*
GOLDEN CROSS ..... *Brull*

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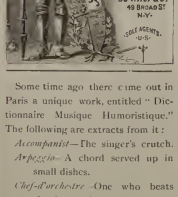

Some time ago there came out in Paris a unique work, entitled "Dictionnaire Musique Humoristique." The following are extracts from it:

Accompanist—The singer's crutch.

Arpeggio—A chord served up in small dishes.

Chef-d'orchestre—One who beats the time, or is beaten by it.

Counterpoint—An old contrivance for working up commonplace ideas. The "music of the future" of the fast.

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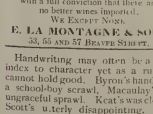

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PRINCESS ELVIRA	Frl. v. JANUSCHOWSKY
PRINCE ALFONSO	Herr ALVARY *
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BORELLA	Herr v. MILDE
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FENELLA	Mme. CAVALLAZZI

Musical Director, MR. WALTER DAMROSCH.

Stage Manager..... HERR VAN HELL
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Argument

"MASANIELLO."

Act I.—An insurrection of Neapolitan sailors and fishermen against their Spanish rulers, about the middle of the seventeenth century, forms the historical basis of the opera. The hero is the fisherman Masaniello, whose sister, Fenella, has been betrayed by an unknown cavalier and subsequently dragged to prison by soldiers. The first scene is in the garden of the Spanish Viceroy, whose son Alfonso is rejoicing his marriage with Elvira. Fenella, having escaped from prison, is pursued by the soldiers, but throws herself at the feet of Elvira, interrupting the nuptial procession. From the soldiers Elvira does, were that the viceroy himself had imprisoned Fenella; and the dumb girl tells the story of her betrayal and flight in gesture language. Elvira promises her protection to Fenella and then proceeds to the chapel. As the bridal pair come out again Elvira takes her protege to intercession, and the confession of Fenella, that he is the betrayer of the dumb girl.

Act II.—A fisherman's camp at Portici. Masaniello's friend Pietro, who has been sent to seek Fenella, returns and reports that he could not find her, but presently Fenella appears and tells her sad story to her brother in her gesture language. Masaniello and his followers resolve on revenge, and organize a rebellion against the tyranny of the Spanish viceroy.

Act III.—Elvira having pardoned her husband's crime, asks him to send for Fenella and take care of her. The soldiers find her in a Neapolitan market place and carry her off, after Masaniello, who suddenly appeared, had threatened violence with his dagger. The act closes with the famous prayer and the insurrection begins

Act IV.—Masaniello's Hut. Masaniello deplores the horrors of the insurrection when Fenella enters, endeavors to describe some of the scenes she has witnessed and then sinks down exhausted. Pietro appears and reminds them Alfonso shall be executed. He has hardly left when Alfonso and Elvira appear as fugitives and appeal to Fenella for protection. She recognizes Alfonso, and her first impulse is to deliver him up to the fishermen; but pity prevails, and, Masaniello appearing, they are reconciled to their safety. Notwithstanding the remonstrances of the followers, he sends them in a boat to a castle. The keys of the city are now delivered to Masaniello, as well as the royal insignia. As he mounts his charger and rides away, Pietro and the conspirators vow vengeance on him for having allowed Alfonso to escape.

Act V.—Pietro makes an attempt to poison Masaniello, who however, recovers and leads the army against the forces of Alfonso which are advancing to recapture the city, while the supersti- tious populace act, terrified by the growlings and eruptions of Vesuvius. Elvira appears before Fenella and tells of an attack made on her by the conspirators, and her rescue through the intervention of Masaniello. Alfonso now joins them. The population, he relates, famous at their previous conduct of Masaniello in allowing Elvira to escape, overcome, assassinated him. Fenella, maddened by the blow, hurries to the background and leaps into the sea.

C. P. À LA SIRÈNE

ORIENTAL.
Who, when the silent wrinkle steals
On brow and cheek, its ravage hides?
Who but tisserand?

A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the hallest and most ferocious of managers had shut me up by force with nothing but a dish of macaroni and the library that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window but to let the copyists who were waiting below to transcribe it. In default of the music I was to be thrown myself. Tancredi I did better. I composed no Overture but tacked on one intended for a very serious work by Mme. Gallenetta. The public were delighted. I composed the Overture to Count Ory, while angling with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Guillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would he rather a dangerous experiment to recommen das general advice.

THE COMIC IN MUSIC.

Gounod's "Funeral March, for a Marionette," is a graceful, melodious piece of music, in which there is nothing comic, but the title. No one would find it in the slightest degree amusing, but for the description of the incident it is supposed to illustrate, which is usually printed in the programmes of concerts where the said funeral march is to be performed.

In the old-fashioned Italian operas of the buffo type there are plenty of chattering songs in which the humor, such as it is, consists in the words being uttered so rapidly that any greater rapidity of utterance would seem to be impossible. Here some little amusement may be caused by witnessing the efforts of the buffo singer or singers—for there are often two or three of them chattering at once—to overcome such difficulties as have been deliberately put forward for that purpose by the composer. If this, however, be humor, it is humor of a very mean order, on a par with that of "Peter Piper picked a peck of pepper," and other verbal devices for testing the power of a speaker to speak rapidly, and at the same time distinctly.

Much that is considered comic in music possesses the same sort of drollery that belongs in comic writings to grammatical errors, or to mistakes in spelling. Romberg's "Toy Symphony," in which, with the usual orchestral basis, solo instruments of a burlesque character, such as the rattle, the penny trumpet, the child's drum, and so on, are from time to time introduced, is surprisingly funny. But with the first feeling of surprise the fun also vanishes; for the humor in this, as in all other toy symphonies, consists only in giving good music to bad instruments. If Romberg's symphony were played throughout with instruments of the best make in the parts written for the toys, no one not previously acquainted with the work would imagine for a moment that it was intended to be amusing.

In Mozart's "Musical Joke" again, the joke consists in the instruments coming in at wrong places, executing inappropriate phrases, and playing out of tune. *Edwards's Life of Kossini.*

ROSSINI'S "CHESTNUT."

Rossini's favorite joke was in regard to his age. He was born on February 29, 1792; and the circumstance of his having come into the world in a leap year justified him, he used to claim, in counting his birthday, not annually, according to the usual custom, but once every four years. According to this method of computation he had numbered nineteen birthdays when, at the age of seventy-seven, he died. Rossini was born in the very year that Mozart died. He was a composer of extraordinary activity, as shown by the fact that by the time he was thirty-seven he had written thirty-seven operas; while, during the period of his greatest fertility, he frequently produced as many as four operas in one year and more than once he completed an opera within a fortnight.

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"MASANIELLO."

I. Act.—Alfonso, Sohn des Vice-König, feiert seine Hochzeit mit Elvira, als Fenella, die Schwester des Fischers Masaniello von Soldaten verfolgt, hereinstürzt. Sie ist stumm, aber die Soldaten theilen Elvira mit dass der Vice-König das Mädchen ins Gefängniss geworfen hatte, woraus sie nun entflohen. Elvira verspricht ihr Schutz und begibt sich in die Kapelle. Als das Brautpaar heraus kommt, endeckt Elvira dass ihr eigener Bräutigam der Verführer des Mädchens war.

II. Act.—Pietro, den Masaniello ausgeschickt hatte um seine Schwester zu suchen, kehrt ohne dieselbe gefunden zu haben zurück. Bald aber erscheint sie und erzählt ihrem Bruder ihr Schicksal durch ihre Gebärdensprache. Masaniello schwort Rache, und stiftet eine Revolution an.

III. Akt.—Elvira hat ihrem Genal verziehen, und wünscht mit Fenella in Schutz zu nehmen. Sie wird von den Soldaten auf dem Marktplatz gefunden, und fortgeschleppt, als eben Masaniello erscheint und mit dem Dolche droht. Masaniello's Gebet. Der Aufstand beginnt.

IV. Akt.—Masaniello's Hütte. Fenella erscheint und versucht den Aufruhr zu schildern. Pietro verangt man solle Alonso todten. Kaum ist er fort als Alfonso und Elvira als Flehthuige erscheinen. Masaniello verspricht ihnen Schutz und schickt sie auf einen Wagen ins Schloss. Die Stadt schlüssel werden dem Masaniello nun ausgeliefert. Nachdem er weggerritten, schworen Pietro und seine Begleiter Rache für Alfonso's Rettung.

V. Akt.—Alfonso hat wieder sein Heer gesammelt und Masaniello fuhrt seine Truppen gegen ihn ins Feld, wurend die Einwohner durch die Ausbrüche des Vesuves bestürzt sind. Elvira erscheint und erzählt der Fencia dass Masaniello sie wiedergerettet, und dass das Volk ihn zur Strafe dafür getodtet habe. Fenella wirft sich in den Abgrund hinab.

FRIDAY, FEBRUARY 18, 1887.

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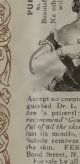

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found—in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

It is said that Louis II., the late King of Bavaria, who was such a great patron of music, and such a firm friend of Wagner, once broke off his engagement with a certain princess because she fell asleep during a performance of one of Wagner's operas.

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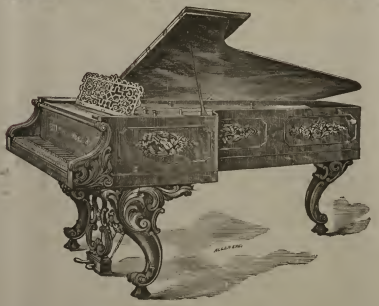

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The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men,

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare event, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high tenors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or inflection with which it is pronounced.

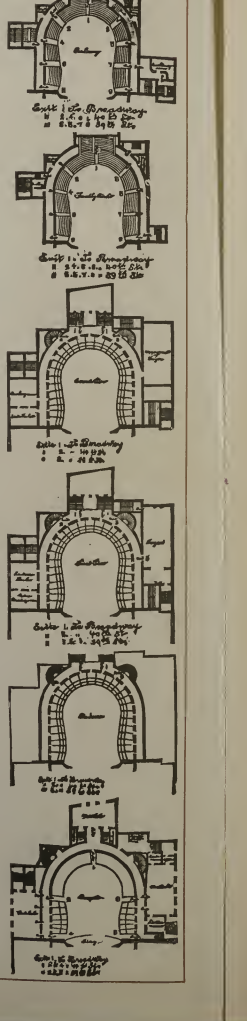
The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *ichu*, pronounced clearly with the vowel of medium length, means "master," but by extending the vowel a trifle it signifies "hog:" it also means "column" and "cookery."—*Elson' Curiosities of Music.*

This is a story from Ceylon literature.

A king had a beautiful daughter whose one detect was that she could not be made to speak. Every means in his own power and that of the magicians failing—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' reception-room he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jeweler decorated her with his rarest jewels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy; an American woman if he has plenty of money.

"When I am in a crowded car and a lady comes in, I think it is the duty of some man to get up and give her his seat. I look around in the car to see if any man looks as if he were making a move in that direction; and when I see them all keep their seats, I hide my face behind my newspaper and blush for my sex."



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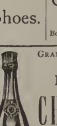

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Counterpoint—An old contrivance for working up commonplace ideas. The "music of the future" of the fast.

Shout—A loud noise for which great singers are well paid, and small children well punished.

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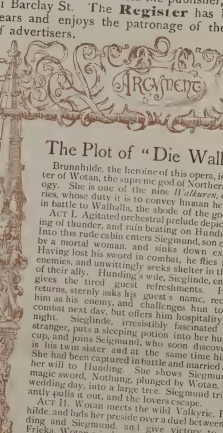

The Plot of "Die Walkure."

Brunnhilde, the heroine of this opera, is a daughter of Wotan, the supreme god of Northern mythology. She is one of the nine *Walkuren* or Valkyries, whose duty it is to convey human heroes slain in battle to Walhalla, the abode of the gods.

Act I. Agitated orchestral prelude depicts growling of thunder, and rain beating on Hunding's hut. Into this rude cabin enters Siegmund, son of Wotan. Having lost his sword in combat, he flies from his enemies, and unmarked seeks shelter in the home of their ally. Hunding's wife, Sieglinde, enters and gives the tired guest refreshments. Hunding returns, sternly asks his guest's name, recognizes him as his enemy, and challenges him to mortal combat next day, but offers him hospitality for the night. Sieglinde irresistibly fascinated by the stranger, puts a sleeping potion into her husband's cup, and joins Seigmund, who soon discovers she is his twin sister and at the same time his love. She had been captured in infantile and married against her will to Hunding. She shows Siegmund the magic sword, Nothung, plunged by Wotan on her wedding day, into a large tree. Siegmund triumphantly pulls it out, and the lovers escape.

Act II. Wotan meets the wild Valkyrie, Brunnhilde, and bids her pursue over a duel between Hunding and Siegmund, and give victory to latter. Frieka, Wotan's jealous wife, demands the death of the guilty Siegmund, and Wotan sadly revokes the order just given to Brunnhilde. She protests, but the threatens her with his wrath. Amid wonderful agitated music, Siegmund and Sieglinde appear, pursued by Hunding, whose horn is heard. Brunnhilde comes and tells Siegmund he must die and go to Walhalla. He refuses to be parted from his love, and Brunnhilde, moved by pity, promises to protect him, despite Wotan's orders. Duel on the rocks. Brunnhilde protects Seegmund, but in vain. Wotan appears and shatters magic sword.

Act III. Ride of the wild Valkyries. Brunnhilde joins them, pursued by Wotan. They piteously implore him to forgive her, but in vain. For her disobedience she is condemned to be put into a magnetic sleep, until a hero shall come to wake her and claim her as his wife, a goddess no longer. Wotan's sad farewell. Magic fire encircles the rock to protect her.

Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky. Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble. Washington's firm and dignified. Cromwell's bold and steady. Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular. Leigh Hunt's graceful, Moore's easy. Shakespeare's as remarkable as his poetry. Poe's strikingly beautiful. Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint. Landor's bold and vigorous. Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

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THE COMIC IN MUSIC.

Gounod's "Funeral March, for a Marionette," is a graceful, melodious piece of music, in which there is nothing comic, but the title. No one would find it in the slightest degree amusing, but for the description of the incident it is supposed to illustrate, which is usually printed in the programmes of concerts where the said funeral march is to be performed.

In the old-fashioned Italian operas of the buffo type there are plenty of chattering songs in which the humor, such as it is, consists in the words being uttered so rapidly that any greater rapidity of utterance would seem to be impossible. Here some little amusement may be caused by witnessing the efforts of the buffo singer or singers—for there are often two or three of them chattering at once—to overcome such difficulties as have been deliberately put forward for that purpose by the composer. If this, however, be humor, it is humor of a very mean order, on a par with that of "Peter Piper picked a peck of pepper," and other verbal devices for testing the power of a speaker to speak rapidly, and at the same time distinctly.

Much that is considered comic in music possesses the same sort of drollery that belongs in comic writings to grammatical errors, or to mistakes in spelling. Romberg's "Toy Symphony," in which, with the usual orchestral basis, solo instruments of a burlesque character, such as the rattle, the penny trumpet, the child's drum and so on, are from time to time introduced, is surprisingly funny. But with the first feeling of surprise the fun also vanishes; for the humor in this, as in all other toy symphonies, consists only in giving good music to bad instruments. If Romberg's symphony were played throughout with instruments of the best make in the parts written for the toys, no one not previously acquainted with the work would imagine for a moment that it was intended to be amusing.

In Mozart's "Musical Joke" again, the joke consists in the instruments coming in at wrong places, executing inappropriate phrases, and playing out of tune.—*Edwards' Life of Rossini.*

ROSSINI'S "CHESTNUT."

Rossini's favorite joke was in regard to his age. He was born on February 29, 1792; and the circumstance of his having come into the world in a leap year justified him, he used to claim, in counting his birthday, not annually, according to the usual custom, but once every four years. According to this method of computation he had numbered nineteen birthdays when, at the age of seventy-seven, he died. Rossini was born in the very year that Mozart died. He was a composer of extraordinary activity, as shown by the fact that by the time he was thirty-seven he had written thirty-seven operas; while, during the period of his greatest fertility, he frequently produced as many as four operas in one year, and more than once he completed an opera within a fortnight.

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Brünnhilde ist die Tochter Wotan's, des höchsten Gottes der nordischen Mythologie. Sie ist einer der Walküren, deren Pflicht es ist, die Seelen gefallener Helden nach Walhalla zu führen.

I AKT.—Siegmund, ein Sohn Wotan's und ein Sterblicher, hat im Kampfe sein Schwert verloren und flieht nun vor seinen Feinden. In Hundie tritt er, ohne es zu ahnen, in die Hütte seines Feindes Hunding, und sinkt am Herdfeuer nieder. Sieglinde, Hunding's Weib, erscheint und bietet dem Speise und Trank. Hunding kehrt zurück, erkennt seinen Gast und fordert ihn zum Kampf auf den Morgen. Sieglinde mischt einen Schlaftrunk in Hunding's Becher, und kehrt, nachdem er schläft, zu Siegmund zurück. Siegmund erkennt in ihr alsbald seine Geliebte und Zwillingsschwester. Man hatte sie getrennt und gegen ihren Willen an Hunding verheirathet. Sie erzählt Siegmund von dem Schwert das Wotan an ihrem Hochzeitstag in den grossen Baum gestossen hatte. Siegmund zieht es heraus, mit übermenschlicher Kraft, und entflieht mit Sieglinde.

II AKT.—Hunding verfolgt die Flüchtigen. Wotan trifft Brünnhilde und befiehlt ihr in dem Zweikampf den Siegmund zu helfen. Aber Fricka, Wotan's Gattin, verlangt den Tod Siegfried-brechenden Siegmund, und Wotan befiehlt nun Brünnhilde Siegmund *nicht* zu helfen. Man hört Hunding's Horn, und die Flüchtigen erscheinen auf der Bühne. Brünnhilde kündigt dem Siegmund an, er müsse sterben; er aber will sich nicht von Sieglinde trennen, bis Brünnhilde verspricht ihn vor dem Tode zu schützen. Zweikampf in den von Wolken umhüllten Gebirge. Brünnhilde hilft Siegmund, aber umsonst; denn Wotan erscheint und zerschlagt sein Schwert.

III AKT.—Ritt der Walküren, die sich auf einem Felsen sammeln. Brünnhilde kommt zu ihnen, von Wotan verfolgt. Die Walküren bitten für sie, aber Wotan bestraft sie für ihren Ungehorsam, indem er sie in einen tiefen, magnetischen Schlaf versenkt. Wotan's Abschied. Feuerzauber.

WEDNESDAY, FEB. 16, 1887,

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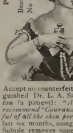

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found—is which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

It is said that Louis II. the late King of Bavaria, who was such a great patron of music, and such a firm friend of Wagner, once broke off his engagement with a certain princess, because she fell asleep during a performance of one of Wagner's operas.

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At the Fourth Public Rehearsal and Concert of the Symphony Society of New York, February 11th and 12th the programme will be as follows:

Overture, "Oberon" . . . *Weber*
Air from "Cosi fan tutte" . *Mozart*
Frl. MARIANNE BRANDT.
Symphonic Poem . *Hans von Bulow*
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Ocean Symphony . . *Rubinstein*

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Bagnoir Boxes, 6 seats,	30.00	25.00
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CHINESE SINGING.

The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men.

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare cvent, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high tenors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or inflection with which it is pronounced.

The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *tchu*, pronounced clearly with the vowel of medium length, means "master," but by extending the vowel a trifle it signifies "hog;" it also means "column" and "cookery."—*Elson's Curiosities of Music.*

This is a story from Ceylon literature.

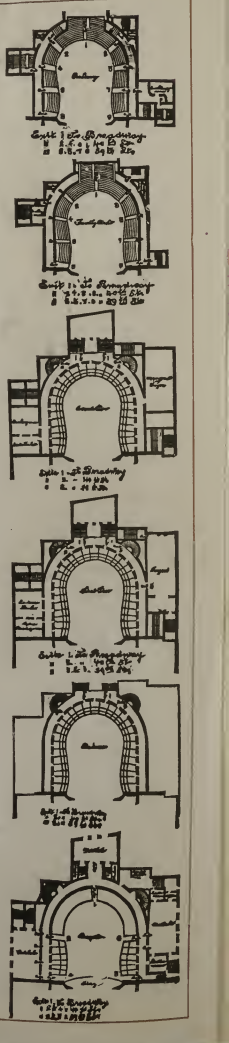
A king had a beautiful daughter whose one detect was that she could not be made to speak. Every means in his own power and that of the magicians failing—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' receptoon-room he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jewcler decorated her with his rarest jcwels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy; an American woman if he has plenty of money.

It is often interesting to notice the criticisms which greet the first appearance of a composition. Just after the first performance of Rubinstein's Ocean Symphony, which will shortly be given by the Symphony Society, the following criticism was given: "The music of this new symphony is dramatic rather than symphonic. The means employed are neither extravagant, nor too realistic, the composer is happily content to depict a moderate tempest. The orchestra is treated in a masterly manner, the scoring in some respects resembles Weber." Shortly before this a New York journal had sweepingly asserted that Rubinstein was a very great performer, and *an equally bad* composer!

So, too, when the "Flying Dutchman" was brought out, it called forth the following: "It is one of the most melodious and expressive compositions as yet submitted to the public by Wagner. It is second *as an effort of genius*, to Lohengrin. Another melody recently written to French words, 'Berceuse,' has met with a *legitimate* success. It is full of freshness and grace, and must have been conceived by the author of 'Die Meistersinger' in *a moment of agreeable distraction.* It might be mistaken for Mendelssohn or Schubert!"

"When I am in a crowded car and a lady comes in, I think it is the duty of some man to get up and give her his seat. I look around in the car to see if any man looks as if he were making a move in that direction; and when I see them all keep their seats, I hide my face behind my newspaper and blush for my sex."



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

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Chef-d'orchestre—One who beats the time, or is beaten by it.

Counterpoint—An old contrivance for working up commonplace ideas. The "music of the future" of the fast.

Shout—A loud noise for which great singers are well paid, and small children well punished.

An adjective and its derivative adverb are often wide apart in application. For instance, the old illustration of the difference between a man *constant* in love, and a man *constantly* in love

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Did you ever try to recall, not only the melody but also the harmony and the instrumental colors of a piece of music—say the introduction to "Lohengrin"? There can be no doubt that Wagner, in his solitary study, could hear the music he wrote as perfectly as if an orchestra had been playing it to him; for only thus was he able in each case to choose those combinations of instruments which exactly corresponded to the mood he tried to express.

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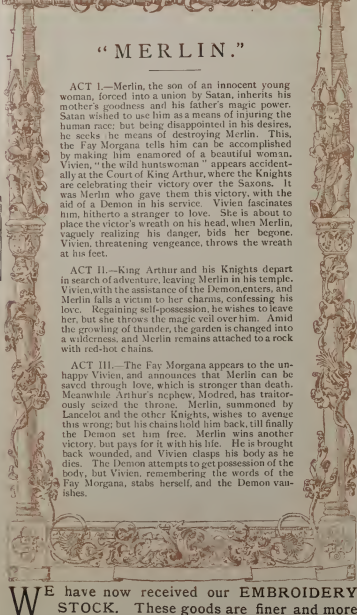
One of the features of the fashionable dinners this season is the new dry wine ("Grand Vin Sec") of Louis Roederer. It is also the proper thing to serve it at the swell weddings.

Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.



"MERLIN."

ACT I.—Merlin, the son of an innocent young woman, forced into a union by Satan, inherits his mother's goodness and his father's magic power. Satan wished to use him as a means of injuring the human race; but being disappointed in his desires, he seeks he means of destroying Merlin. This, the Fay Morgana tells him can be accomplished by making him enamored of a beautiful woman. Vivien, "the wild huntswoman" appears accidentally at the Court of King Arthur, where the Knights are celebrating their victory over the Saxons. It was Merlin who gave this victory, with the aid of a Demon in his service. Vivien fascinates him, hitherto a stranger to love. She is about to place the victor's wreath on his head, when Merlin, vaguely realizing his danger, bids her begone. Vivien, threatening vengeance, throws the wreath at his feet.

ACT II.—King Arthur and his Knights depart in search of adventure, leaving Merlin in his temple. Vivien, with the assistance of the Demon antlers, and Merlin falls a victim to her charms, confessing his love. Regaining self-possession, he wishes to leave her, but she throws the magic veil over him. Amid the growling of thunder, the garden is changed into a wilderness, and Merlin remains attached to a rock with red-hot chains.

ACT III.—The Fay Morgana appears to the unhappy Vivien, and announces that Merlin can be saved through love, which is stronger than death. Meanwhile Arthur's nephew, Modred, has traitorously seized the throne. Merlin, summoned by Lancelot and the other Knights, wishes to avenge this wrong; but his chains hold him back, till finally the Demon set him free. Merlin wins another victory, but pays for it with his life. He is brought back wounded, and Vivien clasps his body as he dies. The Demon attempts to get possession of the body, but Vivien, remembering the words of the Fay Morgana, stabs herself, and the Demon vanishes.

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ORIENTAL.

Who, when the effort wrinkle steals
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Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

THE COMIC IN MUSIC.

Gounod's "Funcral March, for a Marionette," is a graceful, melodious piece of music, in which there is nothing comic, but the title. No one would find it in the slightest degree amusing, but for the description of the incident it is supposed to illustrate, which is usually printed in the programmes of concerts where the said funeral march is to be performed.

In the old-fashioned Italian operas of the buffo type there are plenty of chattering songs in which the humor, such as it is, consists in the words being uttered so rapidly that any greater rapidity of utterance would seem to be impossible. Here some little amusement may be caused by witnessing the efforts of the buffo singer or singers—for there are often two or three of them chattering at once—to overcome such difficulties as have been deliberately put forward for that purpose by the composer. This, however, be humor, it is humor of a very mean order, on a par with that of "Peter Piper picked a peck of pepper,' and other verbal devices for testing the power of a speaker to speak rapidly, and at the same time distinctly.

Much that is considered comic in music possesses the same sort of drollery that belongs in comic writings to grammatical errors, or to mistakes in spelling. Romberg's "Toy Symphony," in which, with the usual orchestral basis, solo instruments of a burlesque character, such as the rattle, the penny trumpet, the child's drum, and so on, are from time to time introduced, is surprisingly funny. But with the first feeling of surprise the fun also vanishes; for the humor in this, as in all other toy symphonies, consists only in giving good music to bad instruments. If Romberg's symphony were played throughout with instruments of the best make in the parts written for the toys, no one not previously acquainted with the work would imagine for a moment that it was intended to be amusing.

In Mozart's "Musical Joke" again,the joke consists in the instruments coming in at wrong places, executing inappropriate phrases, and playing out of tune.— *Edwards' Life of Rossini.*

ROSSINI'S "CHESTNUT."

Rossini's favorite joke was in regard to his age. He was born on February 29, 1792 ; and the circumstance of his having come into the world in a leap year justified him, he used to claim, in counting his birthday, not annually, according to the usual custom, but once every four years. According to this method of computation he had numbered nineteen birthdays when, at the age of seventy-seven, he died. Rossini was born in the very year that Mozart died. He was a composer of extraordinary activity, as shown by the fact that by the time he was thirty-seven he had written thirty-seven operas; while, during the period of his greatest fertility, he frequently produced as many as four operas in one year, and more than once he completed an opera within a fortnight.

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"MERLIN."

I, AKT.—Merlin, der Sohn des Satans und einer Jungfrau, heilt vom Vater die Zauberpracht und die Prophetengabe, von der Mutter die Frömmigkeit. Der Satan fürchtet immer mehr, dieses Werkzeugs, das er für *seine* Zwecke sich geschaffen, verlustig zu gehen, und sinnt auf Mittel, Merlin zu verführen. Dies soll, wie ihm die Fee Morgana offenbart, durch einen schönes Weib gelingen, Viviane, " die wilde Jägerin," dringt unverrehens in den Burghof des Königs Artus, wo gerade ein Sieg über die Sachsen gefeiert wird, Merlin, der mit Hilfe des ihm dienstbaren "Dämons" den Feind verwirrt und dadurch den Sieg der Briten entschieden hat, zwingt durch die blosse Kraft seines Scherblicks einen treulosen Officier zum Geständniss seines Verrathes. Merlin's Herz kennt keine irdische Regung; der Klang seiner Harfe begeistert ihn zu allem Hohen und Edlen. Da kommt Viviane here,ngestürmt und bezaubert ihn mit ihren Blicken, ihrer Schönheit. *Sie* soll ihm, so wollen es Volk, Hof und Siegeskrau z zufs Haupt drücken. Da erschrickt Merlin, ganz in Vivine's Anblick verloren, über die plötzliche Wandlung in seinem Innern—die Harfe, bei welcher er Rettung sucht, gibt keinen Ton mehr. " Fort! Fort! Ich hasse dich, du Teufelin!" Viviane, entrüstet, verspricht, seinen Hass zu vergelten,und wirft ihn den Klerikern zu Füssen.

II. AKT.—König Artus und seine Getreuen ziehen auf Abenteuer ihres Meer, während Merlin, gebrochen, mit sich selbst zerfallen, sich in seinen Tempel zurückzieht. Viviane nähert sich neugierig dem Tempel; mit Hilfe des Dämons sprengt sie die verschlossene Pforte, was wieder Merlin ihr entgegentritt. Nach einigen heftigen Worten der Anklage werden sie Beide inne, dass ihr Hass nur die aufgezwungene Rüstung ihrer schwachen Herzen, das sie sorgen sie ab und tauschen in langer Umarmung das Geständniss der Liebe. Merlin, in welchem Reue und Pflichtgefühl wieder erwachen, will sie verlassen. Um den Getrennten festzuhalten, wirft sie den verhängnissvollen Zauberschleier, der in Merlin's Heiligthum verwahrt gelegen, über ihn. Ein Donnerschlag—der blühende Garten ist in eine Wildniss verwandelt. Merlin liegt halbentgeichteten Leibes auf einem Felsen, mit glühenden Ketten angeschmiedet.

III. AKT.—Der verzweifelnden Viviane erscheint die Fee Morgana mit der tröstenden Verheissung: " Liebe, stärker als der Tod, wird ihm ewigen Heil erringen!" Inzwischen hat Artus' Neffe, Modred den der König als Reichsverweser zurückgelassen, treulos sich des Thrones bemächtigt und den Feinden die Lande verthdeut. Merlin selbst hatte seines Scherblicks beraubt, diesen Verräther für " ein wie Schnee " erklärt. Von Lancelot und anderen treugebliebenen Rittern zu Hilfe gerufen, zerrt Merlin, selbst hilflos und von Rene gefoltert, an seinen glühenden Ketten, die er nicht zu sprengen vermag. Er will, er muss sein Volk erretten, und wär es die Hölle, die ihn befreit! " Es sei!" ruft der Dämon; die Ketten fallen ab und Merlin eilt, nachdem er Vivianen ärtlich umarmt, in die Schlacht, Zu Tode verwundet, wird er auf eine Bahre niedergebracht. Der Sieg ist errungen, aber mit Merlin's Leben bezahlt. Viviane hält der Sterbenden liebend umschlungen; der Dämon will ihr die Bitterkeit streitig machen, aber Viviane, die Worte der Fee Morgana wiederholend, ersticht sich an Merlin's Leiche —der Dämon versinkt.—*Neue Freie Presse.*

SATURDAY, FEB. 12, 1887.

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found —in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

It is said that Louis II, the late King of Bavaria, who was such a great patron of music and such a firm friend of Wagner, once broke off his engagement with a certain princess, because she fell asleep during a performance of one of Wagner's operas.

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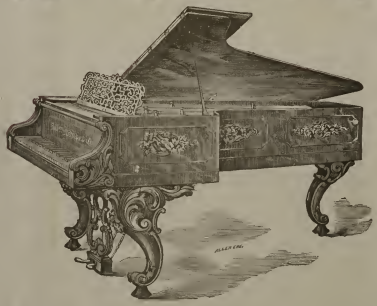

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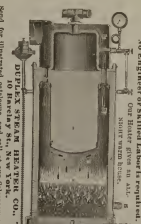

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Orchestra Chairs.	$4.00	$3.50
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CHINESE SINGING.

The Chinese have in their classification of eight musical sounds utterly omitted to make any mention of the sound of the human voice. In all their great ceremonies, such as hymns of praise to heaven, and commemoration of the ancestors, songs are used, but never on these occasions are female voices allowed.

A slave is far more marketable with musical talents than without. It is seldom, however, that women assist in any concerts whatever; the instrumental playing as well as the singing being almost alway wholly rendered by men.

Few travelers have heard a musical Chinese lady sing, and those who have enjoyed this rare event, say it is the most torturing of all Chinese music; from the *nose* and throat issue the most droning and hideous sounds and they seem to pile Ossa upon Pelion in the way of unnatural tones.

The natural voice of the Chinese is rather high; and very high honors are not at all rare in the empire.

The voice in China is trained to much flexibility by the exigencies of the language, for the Chinese is, in one sense, the most musical of languages, as a word acquires half a dozen different significations according to the pitch of voice, or infliction with which it is pronounced.

The number of different words in the whole Chinese tongue does not exceed three hundred and fifty; all the additional ones are simply variations of these by lowering or raising the voice. This leads the foreigner into endless complications and misunderstandings; for example, the word *tchu*, pronounced clearly with the vowel of medium length, means "master," but by extending the vowel a trifle it signifies "hog;" it also means "column" and "cookery."—*Elson's Curiosities of Music.*

This is a story from Ceylon literature.

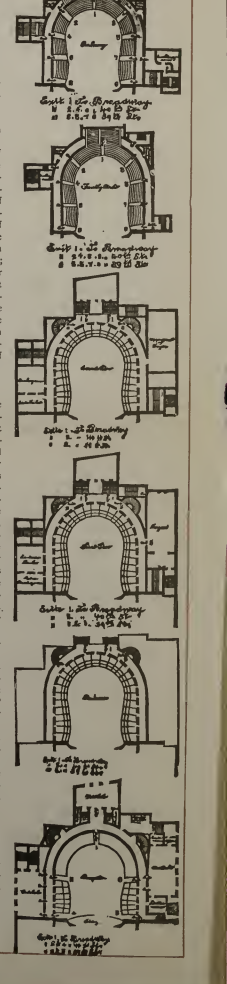
A king had a beautiful daughter whose one defect was that she could not be made to speak. Every means in his own power and that of the magicians failing—he offered her as a bride to any one who could make her talk. One day a handsome young prince appeared and was admitted. He possessed the singular gift of making inanimate objects converse. Before entering the princess' reception-room he stopped in the hall and thus addressed the lamp: "O Lamp! there was once a company of travelers met together at an inn. One was a carpenter, the next a painter, the third a cloth merchant, and the last a jeweler. The carpenter with his tools cut out of the floor a figure of a woman so beautiful that the painter could not resist—and he gave her the very colors of life—then the merchant covered her with his nicest stuffs, and, finally, the jeweler decorated her with his rarest jewels. Then came a hot discussion. To whom did she belong? They grew angrier and angrier. Now, O Lamp, which one was the rightful owner?" The lamp said one and then another, but the prince contradicted him every time, until their discussion was as furious as that of the four original disputants. The princess could stand it no longer—she must speak or explode. "You fools," she burst out "none of them owned her. She belonged to the inn-keeper, for wasn't she made out of his wood?" So the prince won her, and was never heard to complain of her silence, or even brevity.

This is an Englishman's idea of women: "A Frenchwoman will love her husband if he is witty or chivalrous; a German woman if he is constant and faithful; a Dutchwoman if he does not disturb her ease and comfort too much; a Spanish woman if he wreaks his vengeance on those who incur his displeasure; an Italian woman if he is dreamy and poetical; a Danish woman if he thinks her country the brightest and happiest on earth; a Russian woman if he despises all Westerners as miserable barbarians; an Englishwoman if he succeeds in ingratiating himself with the court and aristocracy; an American woman if he has plenty of money.

It is often interesting to notice the criticisms which greet the first appearance of a composition. Just after the first performance of Rubinstein's Ocean Symphony, which will shortly be given by the Symphony Society, the following criticism was given: "The music of this new symphony is dramatic rather than symphonic. The means employed are neither extravagant, nor too realistic, the composer is happily content to depict a moderate tempest. The orchestra is treated in a masterly manner, the scoring in some respects resembles Weber." Shortly before this a New York journal had sweepingly asserted that Rubinstein was a very great performer, and *an equally bad* composer!

So, too, when the "Flying Dutchman" was brought out, it called forth the following: "It is one of the most melodious and expressive compositions as yet submitted to the public by Wagner. It is second *as an effort of genius*, to Lohengrin. Another melody recently written to French words, 'Berceuse,' has met with a *legitimate* success. It is full of freshness and grace, and must have been conceived by the author of 'Die Meistersinger' in *a moment of agreeable distraction*. It might be mistaken for Mendelssohn or Schubert!"

"When I am in a crowded car and a lady comes in, I think it is the duty of some man to get up and give her his seat. I look around in the car to see if any man looks as if he were making a move in that direction; and when I see them all keep their seats, I hide my face behind my newspaper and blush for my sex,"



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances." This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

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HERR OTTO KEMLITZ,
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Grand Opera, Hamburg.

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Shakespeare's insight into the function of music ranks him above all other poets. He knows that music "charmeth sleep," "killing care and grief of heart"; it "hath helped madmen to their wits," and "will make wise men mad." "I never heard so musical a discord, such sweet thunder," might be used as a test for a chapter on modern dramatic music.

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Accompanist—The singer's crutch.

Arpeggio—A chord served up in small dishes.

Chef-d'orchestre—One who beats the time, or is beaten by it.

Counterpoint—An old contrivance for working up commonplace ideas. The "music of the future" of the fast.

Shout—A loud noise for which great singers are well paid, and small children well punished.

It is said that Louis II, the late King of Bavaria, who was such a great patron of music, and such a firm friend of Wagner, once broke off his engagement with a certain princess, because she fell asleep during a performance of one of Wagner's operas.

An adjective and its derivative adverb are often wide apart in application. For instance, the old illustration of the difference between a man *constant* in love, and a man *constantly* in love!

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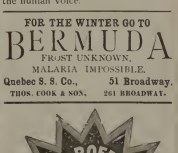

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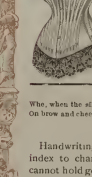

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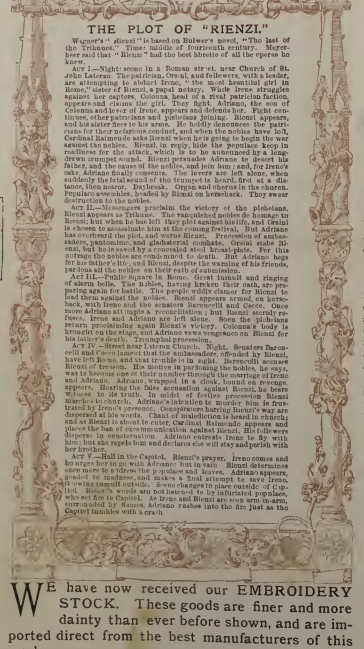
Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's commanding, and Frazendus's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's chaste, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."


ARGUMENT
THE PLOT OF "RIENZI."
Wagner's "Rienzi" is based on Bulwer's novel, "The last of the Tribunes." Time: middle of fourteenth century. Murderer said that "Rienzi" had the best libretto of all the operas he knew.
Act I.—Night: scene in a Roman street, near Church of St. John Lateran. The patrician, Orsini, and fellow-vets, with a leader, are attempting to abduct Irene, "the most beautiful girl in Rome," sister of Rienzi, a papal notary. While Irene struggles against her captors, Colonna, head of a rival patrician faction, appears and claims the girl. They fight. Adriano, the son of Colonna and lover of Irene, appears and defends her. Fight continues, other patricians and plebeians joining. Rienzi appears, and his sister flees to his arms. He boldly denounces the patricians for their treasonable conduct, and when the nobles have left, Cardinal Raimondo asks Rienzi when he is going to begin the war against the nobles. Rienzi, in reply, bids the peaceful keep in readiness for the attack, which is to be announced by a long-drawn trumpet sounds. Rienzi persuades Adriano to desert his father, and the cause of the nobles, and join him; and, for Irene's sake, Adriano finally consents. The lovers are left alone, when suddenly the fatal sound of the trumpet is heard, first at a distance, then nearer. Bedlam! Organ and chorus in the church. Populace assembles, headed by Rienzi on horseback. They swear destruction to the nobles.
Act II.—Messengers proclaim the victory of the plebeians. Rienzi appears as Tribune. The vanquished nobles do homage to Rienzi; but when he has left they plot against him, and Orsini is chosen to assassinate him at the coming festival. But Adriano has overheard the plot, and warns Rienzi. Procession of ambassadors, pantomime, and gladiatorial combats. Orsini stabs Rienzi, but he is saved by a concealed steel breast-plate. For this outrage the nobles are condemned to death. But Adriano begs for his father's life, and Rienzi, despite the warning of his friends, spares the nobles on their oath of submission.
Act III.—Public Square in Rome. Great tumult and ringing of alarm bells. Tiber in flood, having broken through dams, are preparing again for battle. The people mildly clamor for Rienzi to lead them against the nobles. Rienzi appears armed, and is borne back with Irene and the senators Baroncelli and Cecco. Once more the people implore a reconciliation; but Rienzi sternly refuses. Irene and Adriano are left alone. Soon the pleb-ians return pressing the nobles before them as captives. Colonna's body is brought in dying. Adriano vows vengeance on Rienzi for his father's death. Triumphal procession.
Act IV.—Street near Lateran Church. Night. Senators Baroncelli and Cecco lament that the ambassadors, headed by Rienzi, have left Rome, and that trouble is in sight. Baroncelli accuses Rienzi of treason. His motive in pardoning the nobles, he says, was to become one of their number through the marriage of Irene and Adriano. Adriano, wrapped in a cloak, hooded, then appears. Hearing the false accusation against Rienzi, he bears witness to its truth. In midst of fresh accusations Rienzi marches to church. Adriano's indecision to murder him is frustrated by Irene's presence. Conspirators burst in. Adriano is dispersed at his words. Chant of solemn mass is heard in church; and as Rienzi is about to enter, Cardinal Raimondo appears and places the ban of excommunication against Rienzi. Bells severe Rienzi in consternation. Adriano entreats Irene to fly with him; but she repels him and declares she will stay and perish with her brother.
Act V.—Hall in the Capitol. Rienzi's prayer. Irene comes and he urges her to go with Adriano; but in vain. Rienzi determines once more to address the people and leaves. Adriano appears, goaded to madness, and makes a final attempt to carry off Irene, drawing threatening swords. Senators endeavor to save Capitol. Rienzi's words are not listened to by infuriated populace, who set fire to Capitol. As Irene and Rienzi are overcome by alarm, surrounded by flames, Adriano rushes into the fire just as the Capitol tumbles with a crash.

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Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again, can we doubt its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses; we probably understand neither."—*Dr. Haweis*.

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar; the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a lutist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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"RIENZI."

I. ACT.—Nachtscene in einer römischen Strasse. Der Patricier Orsini, mit Gefolge, bringt eine Leiter und versucht Irene, Schwester des Päpstlichen Notar's Rienzi, zu entführen. Während Irene sich vertheidigt, erscheint Colonna, Oberhaupt einer anderen patricischen Familie, und verlangt das Mädchen. Sie kämpfen. Adriano, Sohn des Colonna, erscheint und vertheidigt seine Geliebte, Irene. Rienzi kommt und Irene wirft sich in seine Arme. Er macht den Patriciern Vorwürfe, und nachdem sie weggegangen sind, trägt ihm der Cardinal Raimondo wann er den Kampf gegen die Patricier aufnehmen werde. Rienzi antwortet das Volk solle sich bereit halten zum Angriff, das Signal wü'de ein lauggebastener Trompetenton sein. Er überredet dann Adriano die Patricier zu verlassen und ihm beizustehen; und Adriano gehorcht ihm, aus Liebe zu Irene. Die Liebenden sind allein, als plötzlich die Trompete ert-nt. Rienzi erscheint zu Pferd; der Kampf beginnt.

II. ACT.—Friedenshoten verkündigen den Sieg Rienzi's, der als Volksretter erscheint. Die besiegten Patricier huldigen ihm, aber nachher beschliessen sie or müsse sterben und wählen Orsini als seinen Mörder. Aber Adriano, der also gehört, warnt Rienzi. Zug der Gesandten, und Gladiatorenkämpfe. Orsini versucht Rienzi zu ermörden, und die Patricier werden dafür zum Tode verdammt. Aber auf Adriano's Fürbitte verzeiht ihnen Rienzi.

III. ACT.—Grosser Tumult. Ungeachtet ihres Eides, bereiten sich die Patricier zum Kampfe vor. Rienzi erscheint zu Pferde, mit Irene und Senatoren. Wiederum bittet Adriano für die Patricier, doch umsonst. Adriano und Irene bleiben allein zurück. Rienzi siegt wieder, und Colonna's Leiche wird herbeigebracht. Adriano schwört Rache für seines Vaters Tod. Trauphzug.

IV. ACT.—Rienzi wird des Verrathes beschuldigt. Man sagt er wolle seine Schwester an Adriano verheirathen um Patricier zu werden. Adriano hört diese falsche Anklage und bestätigt sie aus Rachesucht. Während des Festzuges versucht Adriano Rienzi zu ermörden, wird aber durch Irene's Gegenwart verhindert. Cardinal Raimondo erscheint unter der Kirchenthüre und spricht den Kirchenbann gegen Rienzi aus. Seine Anhänger fliehen entsetzt; Adriano bittet Irene ihm zu folgen, aber sie stösst ihn zurück.

V. ACT.—Rienzi's Gebet. Erbittet Irene dem Adriano zu folgen, doch sie bleibt. Noch einmal versucht Rienzi das Volk anzureden. Grosser Tumult draussen. Sturmgeläute. Das Volk wirft Feuerbrände ins Capitol. Man sieht Irene und Rienzi. Adriano eilt hinein um Irene zu retten. In diesem Augenblick stürzt das Gebäude zusammen.

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found—in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 600 marks. Letters to Laube, Meyerbeer, and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris, sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

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WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger,' though they were composed in immediate succession, "Tristan" is like a rapturous nocturne in the tropics, "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint medieval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger," though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetrology. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhauser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipzig publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 25, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

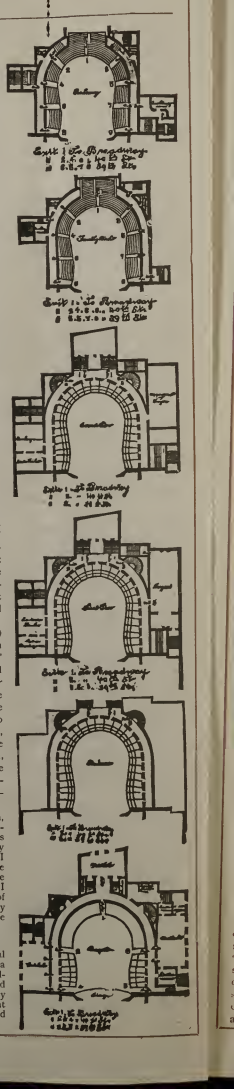
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: "*I must take back* much of what I wrote regarding "Tannhäuser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.'" It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruskin.*



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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City Opera House, Augsburg.
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"Tristan and Isolde."

ARGUMENT

Act I.—Prow of a large ship. The Knight Tristan has been sent from Cornwall to Ireland to bring over the Princess Isolde as bride for his uncle, King Marke. Isolde, however, loves Tristan and he loves her; but, true to his post of honor, he refuses to see her on the journey. This seeming neglect so enrages her that she sends her attendant, Brangäne, to fetch a vial containing a deadly poison. This she puts in a cup, summons Tristan, and bids him drink it. But, before he has finished, she snatches away the cup, and drinks what remains, Brangäne, however, had secretly substituted a magic love-potion for the poison. It is this that now rapidly courses through the veins of the lovers and so inflames their passion that, regardless of everything, they fly to one another's arms. At this moment the sailors' chorus announces the arrival of the ship at Cornwall. The King approaches to meet his bride.

Act II.—Garden adjoining Isolde's apartment. A torch is burning near the door, the extinction of which is to announce to Tristan that all is safe for a clandestine interview. Forest horns are heard dying away in the distance, indicating the departure of the King on a hunting expedition. This, however, is a mere ruse, intended to put the lovers off their guard; for Melot, one of the courtiers, jealous of Tristan, had warned the King. Brangäne suspects the treachery, but Isolde refuses to listen to her. She dashes the torch to the ground, and Tristan appears. Grand love-duo. Suddenly the King and his party appear. The King reproaches Tristan, who at first attempts to hide Isolde. Melot, provoked by Tristan, shouts "Treason!" and stabs him.

Act III.—Tristan, unconscious, lies on a couch in the yard of his castle in Bretagne, whither his attendant, Kurwenal, had conveyed him after his affray with Melot. Fearing for Tristan's life, Kurwenal had sent for Isolde. A shepherd has been stationed on the rock to watch for her ship. His melody, at first sad and slow, suddenly becomes agitated, and Kurwenal rushes down to meet Isolde. While he is away the delirious Tristan tears away his bandage. Isolde arrives just in time to catch his body in her arms. Suddenly the shepherd announces the arrival of another ship with the King and followers. Kurwenal quickly barricades the door and stabs Melot, but receives a stab in return, and falls dead by Tristan's side. The King, however, having heard from Brangäne of the love-potion, had come not to reclaim his bride but to give her to Tristan. Isolde, bending over Tristan's body, sings her dying song, called by a French admirer, "the swan-song of love, the marriage of two human souls with the world-soul."

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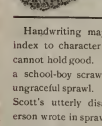

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Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady. Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

THE FUTURE OF MUSIC.

"Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

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"Music is not only a body healer it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions as the gymnasium trains us in the exercise of our limbs. The few understood both these uses; we probably understand neither."—*Dr. Haweis.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar; the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a tuist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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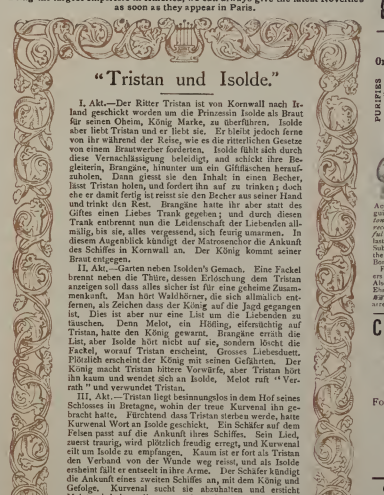
"Tristan und Isolde."
I, Akt.—Der Ritter Tristan ist von Kornwall nach Irland geschickt worden um die Prinzessin Isolde als Braut für seinen Oheim, König Marke, zu überführen. Isolde aber liebt Tristan und er liebt sie. Er bleibt jedoch ferne von ihr während der Reise, wie es die ritterlichen Gesetze von einem Brautwerber forderten. Isolde fühlt sich durch diese Verschlossigung beleidigt, und schickt ihre Begleiterin, Brangäne, hinunter um ein Giftfläschen heraufzuholen. Dann gießt sie den Inhalt in einen Becher, lässt Tristan holen, und fordert ihn auf zu trinken; doch ehe er damit fertig ist reisst sie den Becher aus seiner Hand und trinkt den Rest. Brangäne hatte ihr aber statt des Giftes einen Liebes Trank gegeben; und durch diesen Trank entbrennt nun die Leidenschaft der Liebenden allmälig, bis sie, alles vergessend, sich feurig umarmen. In diesem Augenblick kündigt der Marschenker die Ankunft des Schiffes in Kornwall an. Der König kommt seiner Braut entgegen.
II, Akt.—Garten neben Isolden's Gemach. Eine Fackel brennt neben die Thüre, dessen Erlöschung dem Tristan anzeigen soll dass alles sicher ist für eine geheime Zusammenkunft. Man hört Waldhörner, die sich allmälich entfernen, als Zeichen dass der König auf die Jagd gegangen ist. Dies ist aber nur eine List um die Liebenden zu täuschen. Denn Melot, ein Höfling, eifersüchtig auf Tristan, hatte den König gewarnt. Brangäne erräth die List, aber Melot hört nicht auf sie, sondern löscht die Fackel, worauf Tristan erscheint. Grosses Liebesduett. Plötzlich erscheint der König mit seinen Gefährten. Der König macht Tristan bittere Vorwürfe, aber Tristan hört ihn kaum und wendet sich an Isolde, Melot ruft "Verrath" und verwundet Tristan.
III, Akt.—Tristan liegt besinnungslos in dem Hof seines Schlosses in Bretagne, wohin der treue Kurvenal ihn gebracht hatte. Fürchtend dass Tristan sterben werde, hatte Kurvenal Wort an Isolde geschickt. Ein Schäfer auf dem Felsen passt auf die Ankunft ihres Schiffes. Sein Lied, zuerst traurig, wird plötzlich freudig erregt, und Kurvenal eilt um Isolde zu empfangen. Kaum ist er fort als Tristan den Verband von der Wunde weg reisst, und als Isolde erscheint fällt er entseelt in ihre Arme. Der Schäfer kündigt die Ankunft eines zweiten Schiffes an, mit dem König und Gefolge. Kurvenal sucht sie abzuhalten und ersticht Melot, wird aber selbst verwundet und stürzt entseelt neben Tristan's Leiche hin. Der König aber war gekommen nicht um seine Braut zurückzuholen sondern um sie dem Tristan zu geben; denn Brangäne hatte ihm das Geheimniss des Liebestrank mitgetheilt. Isolde singt sterbend den "Liebestod"—"Das Schwanenlied der Liebe, die Verwählung zweier verschwisterten Seelen mit der Weltseele."

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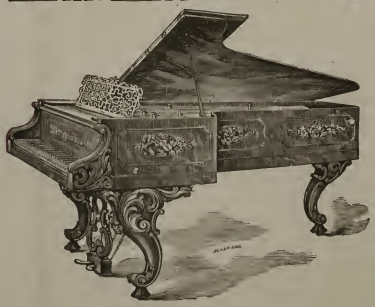

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WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger,' though they were composed in immediate succession, "Tristan" is like a rapturous nocturne in the tropics, "Die Meistersinger" like a festival day in the bracing cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint mediæval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger," though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetrology. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhäuser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipzig publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 27, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

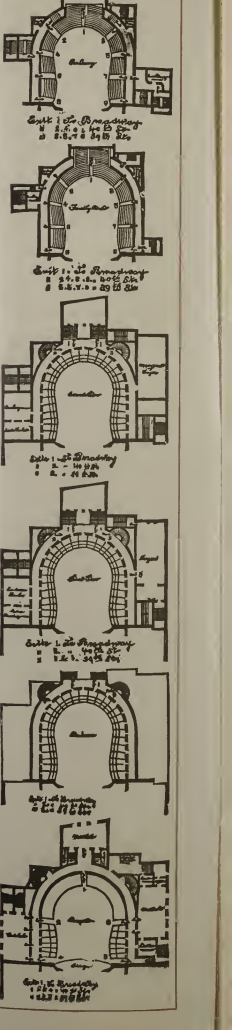
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: "*I must take back* much of what I wrote regarding "Tannhäuser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.'" It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruskin.*



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

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FRAU THERESE HERBERT-FORSTER, Royal Opera House, Stuttgart.
FRAU AUGUSTE SEIDL-KRAUSS, Grand Opera, Bremen.
FRAULEIN IDA KLEIN, New York.
FRULEIN VON JANUSCHOWSKY, New York.
FRAULEIN LILLI LEHMANN, Imperial Opera House, Berlin.

Mezzo-Sopranos and Contraltos.

FRAULEIN MARIANNE BRANDT, Imperial Opera House, Berlin.
FRAULEIN SILVIA FRANCONI, City Opera House, Augsburg.
FRAULEIN WILHELMINE MAYER, City Opera House, Freiburg.

Tenors.

HERR ALVARY, Grand Ducal Opera House, Weimar.
HERR OTTO KEMLITZ, Royal Opera House, Hanover.
HERR JULIUS MEYER, Mannheim.
HERR ALBERT NIEMANN, Imperial Opera House, Berlin.
HERR CARL ZOBEL, Royal Opera House, Wiesbaden.

Baritones.

DR. WILHELM BASCH Royal Opera House, Dresden.
HERR MAX HEINRICH, New York.
HERR RUDOLPH von MILDE, Grand Ducal Opera House, Weimar.
HERR ADOLF ROBINSON, Grand Opera, Hamburg.

Bassos.

HERR EMIL FISCHER, Royal Opera House, Dresden.
HERR EMIL SANGER, New York.
HERR GEORGE SIEGLITZ, City Opera House Nuremburg.

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Were it not for these overtones all instruments would sound alike, and music would lose all its charms of 'color."

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WHY MOZART WAS POOR.

There was not the famous ingratitude of people who will not recognize a prophet in his own country; there was not a complicated intrigue of powerful enemies, for he had lots of friends. It was solely his inability to recognize the practical side of life, and to use his friends' advice properly. It is all very fine to say a lofty genius like that thinks only of creating immortal works; what does he know, and how can he be disposed to think of butcher and baker? Charming! But so long as a genius is bound to inhabit a machine whose texture wants daily keeping up by what must be bought from baker and butcher, and so long as interruption of this thoroughly prosaic proceeding has the effect of destroying the very brain which is the seat of the genius, so long will the "lofty purpose" be dragged down, as it were, with heavy, but not-to-be-got-rid-of weights, and there is no choice left but to pay the penalty. In life everything is a bargain. You want to be romantic, to run out in the moonshine, dream of her and sigh to the clouds? Do, by all means. Only next morning you will sneeze, have a headache, and wish the moon and the clouds anywhere. You have had your pleasure—pay for it.—*Louis Engel's Reminiscences.*

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ISOLDE	Frl. LEHMANN
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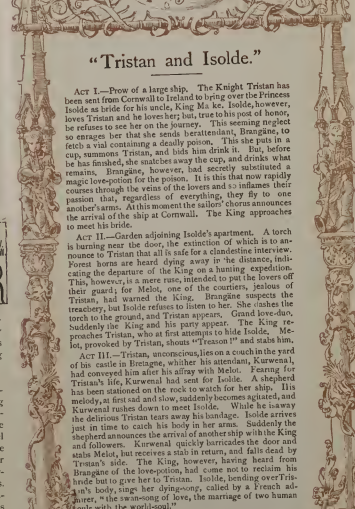

"Tristan and Isolde."

ACT I.—Prow of a large ship. The Knight Tristan has been sent from Cornwall to Ireland to bring over the Princess Isolde as bride for his uncle, King Marke. Isolde, however, loves Tristan and he loves her; but, true to his post of honor, he refuses to see her on the journey. This seeming neglect so enrages her that she sends her attendant, Brangäne, to fetch a vial containing a deadly poison. This she puts in a cup, summons Tristan, and bids him drink it. But, before he has finished, she snatches away the cup, and drinks what remains. Brangäne, however, had secretly substituted a magic love-potion for the poison. It is this that now rapidly courses through the veins of the lovers and so inflames their passion that, regardless of everything, they fly to one another's arms. At this moment the sailors' chorus announces the arrival of the ship at Cornwall. The King approaches to meet his bride.

ACT II.—Garden adjoining Isolde's apartment. A torch is burning near the door, the extinction of which is to announce to Tristan that all is safe for a clandestine interview. Forest horns are heard dying away in the distance, indicating the departure of the King on a hunting expedition. This, however, is a mere ruse, intended to put the lovers off their guard; for Melot, one of the courtiers, jealous of Tristan, had warned the King. Brangäne suspects the treachery, but Isolde refuses to listen to her. She dashes the torch to the ground, and Tristan appears. Grand love-duo, suddenly the King and his party appear. The King reproaches Tristan, who at first attempts to hide Isolde, Melot, provoked by Tristan, shouts "Treason!" and stabs him.

ACT III.—Tristan, unconscious, lies on a couch in the yard of his castle in Bretagne, whither his attendant, Kurwenal, had conveyed him after his affray with Melot. Fearing for Tristan's life, Kurwenal had sent for Isolde. A shepherd has been stationed on the rock to watch for her ship. His melody, at first sad and slow, suddenly becomes agitated, and Kurwenal rushes down to meet Isolde. While he is away the delirious Tristan tears away his bandage. Isolde arrives just in time to catch his body in her arms. Suddenly the shepherd announces the arrival of another ship with the King and followers. Kurwenal quickly barricades the door and stabs Melot, but receives a stab in return, and falls dead by Tristan's side. The King, however, having heard from Brangäne of the love-potion, had come not to reclaim his bride but to give her to Tristan. Isolde, bending over Tristan's body, sings her dying-song, called by a French adorer, "the swan-song of love, the marriage of two human souls with the world-soul."

WE have now received our EMBROIDERY STOCK. These goods are finer and more dainty than ever before shown, and are imported direct from the best manufacturers of this work.

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EDWARD A. MORRISON.

Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl. Macaulay's an ungraceful sprawl. Kent's was clerky. Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady. Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint. Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

One of the features of the fashionable dinners this season is the new dry wine ("Grand Vin Sec") of Louis Roederer. It is also the proper thing to serve it at the swell weddings.

Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King, inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

THE FUTURE OF MUSIC.

Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we estimate the power of music to take up that stagnation? Or, again, can we doubt its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses; we probably understand neither."—*Dr. Hawels.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

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"Tristan und Isolde."

I. Akt.—Der Ritter Tristan ist von Kornwall nach Irland geschickt worden um die Prinzessin Isolde als Braut für seinen Oheim, König Marke, zu überführen. Isolde aber liebt Tristan und er liebt sie. Er bleibt jedoch ferne von ihr während der Reise, wie es die ritterlichen Gesetze von einem Brautwerber forderten. Isolde fühlt sich durch diese Vermachlässigung beleidigt, und schickt ihre Begleiterin, Brangäne, hinunter um ein Giftfläschchen heraufzuholen. Dann gießt sie den Inhalt in einen Becher, lässt Tristan holen, und fordert ihn auf zu trinken; doch ehe er damit fertig ist reisst sie den Becher aus seiner Hand und trinkt den Rest. Brangäne hatte ihr aber statt des Giftes einen Liebes Trank gegeben; und durch diesen Trank entbrannt nun die Leidenschaft der Liebenden allmälig, bis sie, alles vergessend, sich feurig umarmen. In diesem Augenblick kündigt der Matrosenchor die Ankunft des Schiffes in Kornwall an. Der König kommt seiner Braut entgegen.

II. Akt.—Garten neben Isolden's Gemach. Eine Fackel brennt neben die Thüre, dessen Erloschung dem Tristan anzeigen soll dass alles sicher ist für eine geheime Zusammenkunft. Man hört Waldhörner, die sich allmälich entfernen, als Zeichen dass der König auf die Jagd gegangen ist, Dies ist aber nur eine List um die Liebenden zu täuschen. Denn Melot, ein Höfling, eifersüchtig auf Tristan, hatte den König gewarnt, Brangäne erräth die List, aber Isolde hört nicht auf sie, sondern löscht die Fackel, worauf Tristan erscheint. Grosses Liebesduett. Plötzlich erscheint der König mit seinen Gefährten. Der König macht Tristan bittere Vorwürfe, aber war gekommen nicht um seine Braut zurückzuholen sondern um sie dem Tristan zu geben; denn Brangäne hatte ihm das Geheimniss des Liebestrank mitgetheilt. Isolde singt sterbend den "Liebestod"—"Das Schwanenlied der Liebe, die Vermählung zweier verschwisterten Seelen mit der Weltseele."

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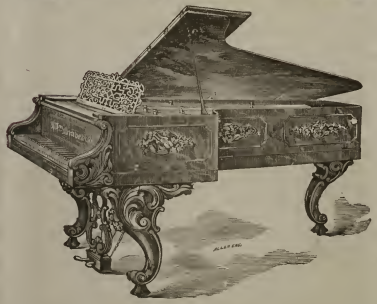

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Other Rows Balcony,	1.00	1.00
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Bagnoir Boxes, 6 seats,	30.00	25.00
First Tier Boxes,	60.00	60.00

WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger,' though they were composed in immediate succession, "Tristan" is like a rapturous nocturne in the tropics, "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint mediæval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger," though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetrology. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhäuser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipzig publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 22, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

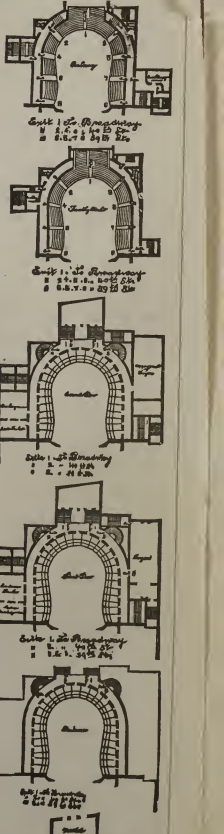
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: "*I must take back* much of what I wrote regarding "Tannhäuser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.'" It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruskin.*



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general adaice.

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PROGRAMME.

TWELFTH GRAND MATINEE,

SATURDAY, FEB. 5, 1887,

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DIE MEISTERSINGER.

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HANS FOLTZ, Coppersmith,	. . . . Herr DORÉ
WALTER v. STOLZING, a young Franconian Knight	. . . Herr ALVARY
DAVID, Apprentice to Hans Sachs	. . Herr KEMLITZ
EVA, Pogner's Daughter	. . . Frau SEIDL-KRAUS
MAGDALENE, Eva's Nurse	. . . . . Frl. BRANDT
NIGHT-WATCHMAN	. . . . . Herr HEINRICH

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Stage Manager..... HERR VAN HELL
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Air from "Cosi fan tutti" . *Mozart*
Frl. MARIANNE BRANDT.

Symphonic Poem . *Hans von Bulow*
(After Uhland's Ballade, "Des Sanger's Fluch"). First time.

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Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the cargo, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King, inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

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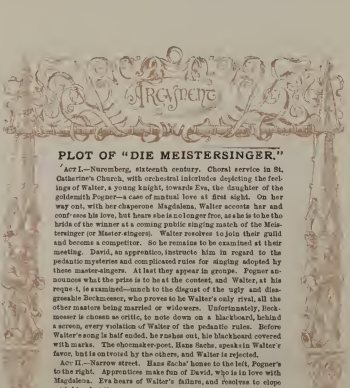

PLOT OF "DIE MEISTERSINGER."

ACT I.—Nuremberg, sixteenth century. Choral service in St. Catharine's Church, with orchestral interludes depicting the feelings of Walter, a young knight, towards Eva, the daughter of the goldsmith Pogner—a case of mutual love at first sight. On her way out, with her chaperone Magdalena, Walter accosts her and confesses his love, but fears she is no longer free, as she is to be the bride of the winner at a coming public singing match of the Meistersinger (or Master-singers). Walter resolves to join their guild and become a competitor. So he remains to be examined at their meeting. David, an apprentice, instructs him in regard to the pedantic mysteries and complicated rules for singing adopted by these master-singers. At last they appear in groups. Pogner announces what the prize is to be at the contest, and Walter, at his request, is examined—much to the disgust of the ugly and disagreeable Beckmesser, who proves to be Walter's only rival, all the other masters being married or widowers. Unfortunately, Beckmesser is chosen as critic, to note down on a blackboard, behind a screen, every violation of Walter of the pedantic rules. Before Walter's song is half ended, he rushes out, his blackboard covered with marks. The shoemaker-poet, Hans Sachs, speaks in Walter's favor, but is outvoted by the others, and Walter is rejected.

ACT II.—Narrow street. Hans Sachs' house to the left, Pogner's to the right. Apprentices make fun of David, who is in love with Magdalena. Eva hears of Walter's failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they start, when the sound of a lute is heard. Beckmesser has come to serenade Eva, to whom Sachs, who wish s to prevent the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, constantly interrupting the angry Beckmesser's serenade. David comes out, and seeing the disguised Magdalena at the window listening to the serenade intended for Eva, becomes jealous, and unmercifully beats Beckmesser. The tumult awakens all the neighbors, who rush into the street and join in the fight, till suddenly the watchman's horn is heard again, and all disperse.

ACT III.—Hans Sachs in his room reading and philosophizing. David comes in, sings a charming song about St. John, and leaves. Walter, who, on account of the frustrated elopement, had spent the night with Sachs, comes down and tells of a wonderful dream he had—the melody of the well-known prize-song. Sachs notes it down on paper. They leave; Beckmesser sneaks in and steals the song, thinking it is by the famous Sachs, and hoping to win the prize with it. Eva comes in to have her shoe fitted. Some ends with the famous quintette. Last scene: a meadow with city of Nuremberg in background. Popular festival, singing and dancing. Comic choruses of shoemakers, tailors and bakers. Grand procession of master-singers. Prize contest. Beckmesser sings first, but gets confused and sings amazing nonsense, until his voice is drowned by laughter. Sachs proposes that anyone who can properly sing that song, Sachs not a member of the Trade Union, shall get the prize. All agree; Walter steps forward, sings it, and wins the bride.

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Houses.

Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular, Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

THE FUTURE OF MUSIC.

"Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes patients this day clever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again, can we doubt its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer; it is a mind regulator. The great educational function of music remains almost to be discovered. The fearless instruction of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses; we probably understand neither,"—*Dr. Hawis.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar; the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a lutist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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Is Not Unpleasant
Is Not Unsightly
Is Not Unhealthy
Is Not Unsafe
Is Not Unsatisfactory
Is Not Unsuccessful
Is Not Unfashionable
Is Not Unclean

"DIE MEISTERSINGER."

I. ACT.—Nürneburg im XVI. Jahrhundert. Choral-gesang in der Kirche. Der Ritter, Walter von Stolzing, verliebt sich in Eva, Tochter des Goldschmied's Pogner. Er bekennt ihr seine Liebe während sie mit ihre Amme Magdalene, die Kirche verlassen will, hört aber dass sie nicht mehr ganz frei ist, denn ihr Vater hat ihre Hand demjenigen Meistersinger versprochen, der bei einem kommenden Wettgesang den Preis gewinnen wird. Walter entschliesst sich auch Meistersinger zu werden, und um den Preis zu werben. Er erwartet die Zusammenkunft der Meister, um seine Probe zu bestehen. Inzwischen weilt ihn Lehrjunge David in die complicirten Regeln des Gesanges ein. Die Meister erscheinen, Pogner kündigt an worin der Preis besteht, und Walter wird zum Examen zugelassen. Unglücklicherweise wird der häuslichs und weltliche Beckmesser, der auch um den Preis singen will, als "Merker" gewählt, und sechnet nun hinter einer Vorhang, alle die "Fehler" im Walter's Gesang gerächschrift auf ein schwarzes Brett. Als es voll ist, stürzt er hervor, und die Meister erklären dass Walter nicht aufgenommen werden könne, obwohl der Dichter und Schuster Hans Sachs ihn zu vertheidigen sucht.

II. ACT.—Enge Strasse. Hans Sachsen's Haus zur linken, Pogner's zur rechten Seite. Lehrjungen machen sich über David lustig, der in Magdalene verliebt ist. Eva hört von Sachs dass Walter Fiasco gemacht hat, und entschliesst sich nun mit ihm zu entfliehen; doch der Nachtwächter mit seinem Horn erscheint, und verhindert das Vorhaben. Ein zweiter Versuch wird verhindert durch Eva Erscheinen Beckmesser, der mit seiner Laute Eva ein Ständchen bringen will. Zur selben Zeit bringt Sachs seine Schusterbank heraus und singt humoristische Lieder, zum grossen Aergernise Beckmesser's. David erscheint, und sieht Magdalene am Fenster als Eva verkleidet, und der Serenade lauschend. Eifersüchtig greift er Beckmesser an. Grosser Tumult; die Nachbarn eilen herbei, und eine allgemeine Prügelei folgt, bis den Nachtwächter's Horn alle zerstreut. Der Nachtwächter schreitet furchtsam über die Bühne.

III. ACT.—Hans Sachs philosophirt. David erscheint und hittet um Verzeihung für den Tumult, Dann kommt Walter, den Sachs nach der misglückten Entführung in sein Haus genommen hatte. Er erzählt seinen Traum—der Melodie des Preisliedes—und Sachs schreibt sie auf. Beckmesser schleicht herbei, sieht das Lied und steckt es zu sich, da er glaubt es sei ein neues Lied von Sachs, mit dem er den Preis gewinnen könne. Eva kommt um ihre Schuhe anzuprobiren. Grosses Quintet. Scenenwechsel. Wiese vor Nürenberg. Volksfest. Komische Chore der Schuster, Schneider und Bäcker. Zug der Meistersinger. Beckmesser besteigt das Podium, und versucht das gestohlene Lied zu singen, verstummelt es aber entsetzlich und wird angelacht. Nun singt er Walter correct, und wird darauf als Meistersinger ernannt, und gewinnt Eva's Hand.

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer lately found—its which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

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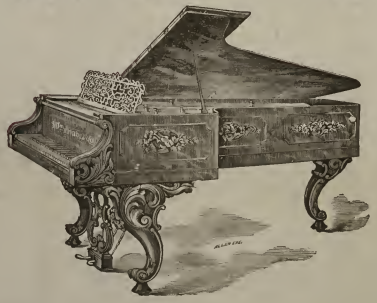

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Bagnoir Boxes, 6 seats,	30.00	25.00
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WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues. Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger," though they were composed in immediate succession, "Tristan" is like a rapturous nocturne in the tropics, "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint mediæval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger," though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetrology. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhäuser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipzig publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 22, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

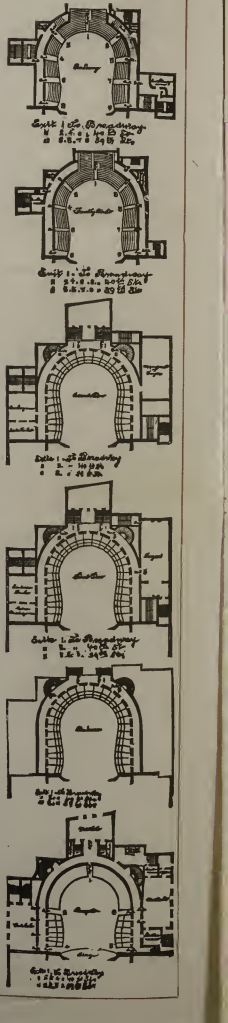
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: "*I must take back* much of what I wrote regarding "Tannhäuser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.'" It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruthin.*



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the baldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Gillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general advice.

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

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Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King, inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

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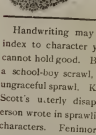

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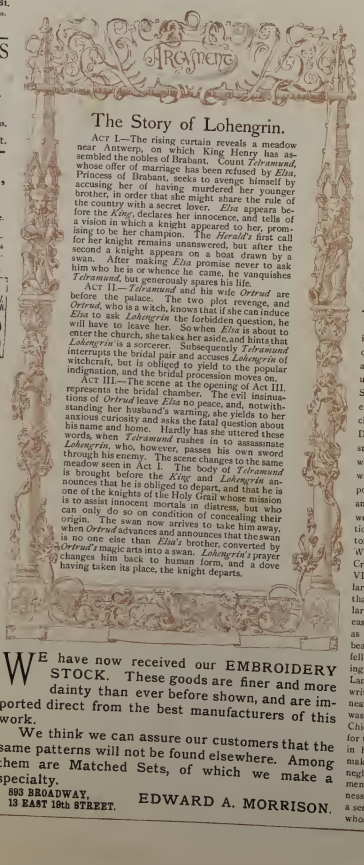

The Story of Lohengrin.

ACT I.—The rising curtain reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage has been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first call for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* promise never to ask him who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

ACT II.—*Telramund* and his wife *Ortrud* are before the palace. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can induce *Elsa* to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa* is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interrupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

ACT III.—The scene at the opening of Act III. represents the bridal chamber. The evil insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstanding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Shortly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King* and *Lohengrin* announces that he is obliged to depart, and that he is one of the knights of the Holy Grail whose mission is to assist innocent mortals in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the knight departs.

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Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

THE FUTURE OF MUSIC.

"Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again, can we douht its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer; it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses: we probably understand neither."—*Dr. Hawis.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar; the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a lutist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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Lohengrin.

I. AKT.—König Heinrich I. kommt auf der Runde durch die Deutschen Herzogthümer um die Ritter zum Krieg gegen die Ungarn aufzufordern, auch nach Brabant, wo Graf Friedrich von Telramund für den unmündigen Gottfried das Herzogthum verwaltet. Telramund tritt auf, klagt Elsa, Gottfried's Schwester, des Bruderwordes an, da seit einiger Zeit Gottfried verschwunden sei, und fordert für sich das Herzogthum. Der König fordert Elsa auf sich zu verthidigen. Elsa betet dass Gott ihr den Ritter sende der ihr im Traume erschien; er solle für sie streiten und zum Lohn ihre Hand und das Herzogthum erhalten. Als der Herrufer zweimal gerufen hatte, erscheint der Ritter (Lohengrin) im Schwanenschiff. Ehe er kämpft muss sie ihm versprechen nie zu fragen wer und woher er sei, weil er sie sonst verlassen müsse. Zweikampf. Telramund fällt, aber Lohengrin schenkt ihm das Leben.

II. AKT.—Nacht. Telramund und seine Frau, Ortrud, sind geächtet und sinnen auf Rache. Elsa erscheint, bemitleidet Ortrud, und nimmt sie bei sich auf. Tagesanbruch. Elsa geht zur Kirche; doch als sie die Stufen betritt springt Ortrud vor, beansprucht den Vortritt, zeiht Lohengrin der Zauberei, und wirft Elsa vor dass sie ja nicht einmal seinem Namen wissen dürfe. Lohengrin und der König erscheinen; da springt Friederich vor, beschuldigt Lohengrin der Zauberei und verlangt dass er seinem Namen nenne. Doch Lohengrin weist ihn ab und der Kirchgang hat nun ungehindert.

III. AKT.—Brautgemach. Kaum sind Lohengrin und Elsa allein als Elsa, trotz Lohengrin's Flehen, Ortrud's Rath folgt und seinen Namen fragt. Da stürzen Telramund und seine Gefährten herein um Lohengrin zu ermorden; er aber erschlagt Telramund. Schlusszene: Lohengrin gibt sich vor dem König, Elsa, und Allen zu erkennen als der Sohn des Graelkonig's Parsifal. Er nimmt von Elsa Abschied, und der Schwan erscheint wieder. Lohengrin kniet und betet, da fliegt eine Taube von Himmel und spannt sich vor den Nachen, während der Schwan sich in Gottfried, Elsa's Bruder, verwandelt; und Ortrud, welche durch Zauber Gottfried in den Schwan verwandelt hatte, sinkt todt zu Boden. Trauernd tritt Lohengrin den Rückweg zum Gral an.

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His essay on Meyerbeer—lately found—in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerbeer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris, sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

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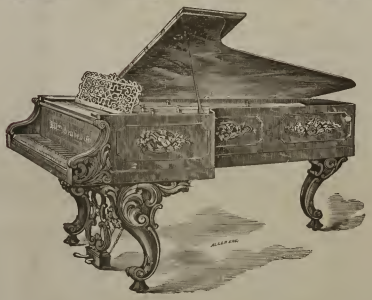

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Two Irishmen were at work in a quarry. One suddenly disappeared over the edge. His companion rushing to the brink called out in tones of anxiety: "Arrah! Pat! are ye kilt intoirely? If y're dead shpake!" A feeble voice called back: "No Tim—I'm not kilt but I'm spacheless!"

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	Single Performance.	Season Subscription. (all nights or Matinees.
Orchestra Chairs.	$4.00	$3.50
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WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger," though they were composed in immediate succession, "Tristan" is like a rapturous nocturne in the tropics, "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint mediæval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger," though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetralogy. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhauser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipzig publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 23, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

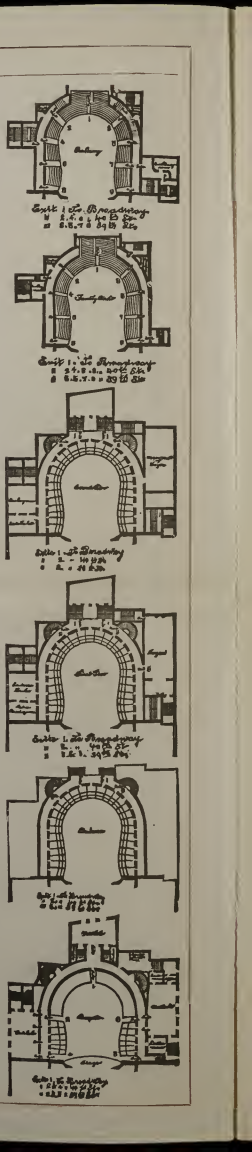
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: "*I must take back* much of what I wrote regarding "Tannhauser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.' It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruskin.*



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A young composer once wrote to Rossini, asking his advice as to the best method of composing an overture. Here is a portion of the answer: "Wait till the evening before the first performance, for nothing excites inspiration like necessity, the presence of a copyist waiting for your work, and the view of a manager in despair tearing out his hair by handfuls. In Italy, in my time, all the managers were bald at thirty.

"I composed the Overture to "Othello" in a small room in the Barbaja Palace where the haldest and most ferocious of managers had shut me up by force, with nothing but a dish of macaroni and the threat that I should not leave the place alive, until I had written the last note. I wrote the Overture to "Gazza Ladra" on the day of the first performance, in an upper loft of the Scala, where I had been confined by the manager under the guard of four scene-shifters, who had orders to throw my text out of the window bit by bit to the copyists who were waiting below to transcribe it. In default of the music I was to be thrown out. For Barbiere I did better. I composed no Overture but tacked on one intended for a very serious work called Elizabetta. The public were delighted. I composed the Overture to Count Ory, while angling, with my feet in the water and in the company of M. Aguado, who was talking Spanish finance all the time. That of "Guillaume Tell" was written under some what similar circumstances," etc. This may be very well for a Rossini, but would be rather a dangerous experiment to recommen das general adaice.

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OPERA SEASON 1886-87.

The Season will extend over fifteen weeks, which will include forty-five Subscription nights and fifteen Matinees. Commencing on November 8th, the season will continue until Saturday, December 25th, from which date to January 3d, 1887, there will be no performance given. Re-opening, Monday, January 3d, 1887, the season will continue until Saturday, February 26th, 1887.

For this Season, engagements have been made with the following distinguished artists:

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Mezzo-Sopranos and Contraltos.
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FRAULEIN SILVIA FRANCONI, City Opera House, Augsburg.
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HERR OTTO KEMLITZ, Royal Opera House, Hanover.
HERR JULIUS MEYER, Mannheim.
HERR ALBERT NIEMANN, Imperial Opera House, Berlin.
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HERR RUDOLPH von MILDE, Grand Ducal Opera House, Weimar.
HERR ADOLF ROBINSON, Grand Opera, Hamburg.

Bassos.
HERR EMIL FISCHER, Royal Opera House, Dresden.
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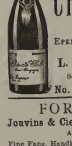

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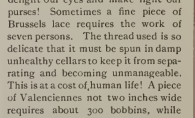

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"FIDELIO."

ACT I.—The first scene represents the court-yard of a State prison in Spain. In the lowest part of the dungeon has been lying for two years *Florestan*, a victim of the hatred of *Don Pizarro*, governor of the prison, who, after locking up *Florestan* without just cause, had spread the report that he was dead. But his wife, *Leonora*, in male attire, and under the name of *Fidelio*, succeeds in getting admitted to the fortress as assistant of the jailer *Rocco*. When the curtain rises, *Rocco's* daughter, *Marcellina*, is discovered ironing and conversing with *Giacelino*, another assistant of *Rocco*, who insists on having her "love, or, at least, marry him," while her affections are bestowed on *Fidelio*, whom her father also wishes her to marry. *Pizarro* arrives with his officers and opens his dispatches. Among them he finds one warning him confidentially that the minister has been notified that prisoners are unjustly confined in *Pizarro's* dungeon, and that he intends to surprise him and investigate matters. *Pizarro* immediately makes up his mind that *Florestan* must die, and offers *Rocco* a large sum to assassinate him. But the jailer cannot overcome his repugnance to such a deed, so *Pizarro* tells him he will himself stab him, but bids *Rocco* go and dig the grave. *Fidelio* reappears on the scene, and begs *Rocco* to give the prisoners an airing in the yard, to which he consents; but her husband, she finds, is not among them. *Pizarro* returns in terrible anger at the release of the prisoners, sends them back, and bids *Rocco* go to his task.

ACT II.—In act second *Florestan* is seen in his subterranean abode, sitting on a stone and lamenting his fate. *Rocco* and *Leonora* appear with tools for digging, and remove a stone and the soil above a cistern. *Florestan* fails to recognize his wife, who gives him some wine. When *Pizarro*, at a signal by *Rocco*, descends and is about to stab the prisoner, *Fidelio* suddenly draws a pistol and bids him stand back. At this moment a bugle-call is heard outside. The minister has arrived just in time to punish *Pizarro*, and re-unites *Florestan* and *Leonora*.

Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

One of the features of the fashionable dinners this season is the new dry wine ("Grand Vin Sec") of Louis Roederer. It is also the proper thing to serve it at the swell weddings.

Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage ochind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King, inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

THE FUTURE OF MUSIC.

"Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again, can we doubt its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer; it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses; we probably understand neither."—*Dr. Hawis.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar, the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a lutist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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"FIDELIO."

I. ACT.—Don Florestan schmachtet in einem Staatsgefnngniss bei Sevilla, in das ihn Pizarro, der Gouverneur desselben, gewaltthätig und heimlich hat werfen lassen. Seine Gattin, Leonore, hat seine Spur verfolgt, und als sie das Gefängniss als den Ort seines vermuthlgen Aufenthalts entdeckt, sich in Mannskleidern unter den Namen Fidelio als Laufbursche bei dem Kerkermeister desselben, Rocco, vermiethet. Rocco's Tochter, Marcelline, hat eine innige Zuneigung zu Fidelio gefasst, weshalb sie die Werbungen Jaquino's, des Pförtners, abweisst. Doch vergebens hat Fidelio bisher auf Gelegenheit gewartet ihren Mann unter den Gefangenen zu entdecken, da Rocco strengen Befehl hat nur allein die Zellen zu besuchen. Da kommt eines Tages Pizarro und fordert von Rocco er solle Jenen bewussten Gefangenen sofort aus dem Wege schaffen, den er hat entdeckt dass der Minister Revision halten werde weil er gehört hat dass in den Gefängnissen eine Anzahl Nichtverurtheilter schmachte. Da Rocco sich weigert den Mord auszuüben, fordert Pizarro ihm auf nur das Grab vorzubereiten, er wolle den Todesstoss selbst ausführen. Inzwischen hat Rocco die Gefangenen einen Augenblick ins Freie gelassen, doch Fidelio sieht ihren Mann nicht unter ihnen. Sie ahnt dass er der zum Tode verurtheilte sei. Es wird ihr erlaubt mit zu gehen um das Grab vorzubereiten.

II. ACT.—Florestan's Kerker. Rocco und Fidelio erscheinen und graben das Grab. Pizarro kommt und will Florestan todten, als Fidelio dazwischen springt und ihm daran verhindert, indem sie ihm eine Pistole entgegenh lt. Im selben Augenblick hört man eine Trompete, die die Ankunft des Ministers anzeigt. In der letzten Scene muss Leonore vor dem Minister Florestan seine Ketten abnehmen, und Pizarro wird gefangen abgeführt.

FRIDAY, FEBRUARY 4, 1887.

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At a recent sale of autographs in Berlin, those known to be Richard Wagner's brought the highest prices. His Essay on Meyerbeer—lately found —in which he expresses great admiration for the composer, sold for 640 marks, and one of his own compositions brought 960 marks. Letters to Laube, Meyerheer and others ranged from 70 to 120 marks. A fragment of Wagner's diary, kept while in Paris sold for 115 marks. Two of Chopin's polonaises went for 400 marks.

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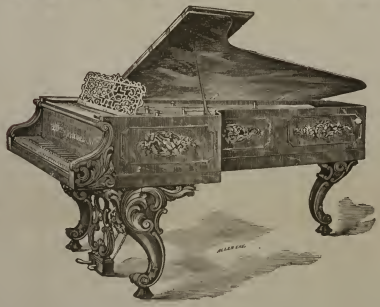

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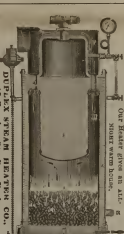

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Family Circle,	.50	.50
Bagnoir Boxes, 6 seats,	30.00	25.00
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WAGNER'S "MEISTERSINGER."

Wagner's "Meistersinger" is conspicuous among all his works as being his only comic opera. Satiric opera would, perhaps, be a better term; for it is not comic exactly in the sense in which the operas of Mozart, Rossini and Auber are comic. The humor is essentially German—a combination of playfulness, exuberant animal spirits, practical jokes, satire, burlesque, and withal an under-current of seriousness and even sadness, as is the case with all the best humorous literature.

What makes the satire in the "Meistersinger" the more interesting, is the fact that it has a biographic significance. The opera is, in fact, a *musical autobiography*—a sketch of Wagner's own life and struggles with his critics and public opinion. Walter, the hero of the opera, with his novel melody that violates the pedantic rules of the master-singers, represents the "music of the future"; Beckmesser represents the malicious and narrow-minded critics, who can see no good in anything that is new in art; and the poet, Hans Sachs, represents enlightened public opinion, always ready to appreciate a genius in advance of his professional colleagues Wagner also burlesques in a very droll manner some of those features of the old-fashioned operatic style, which are now generally admitted to be undramatic and absurd.

Each of Wagner's operas is so novel in subject and musical ideas, that, on hearing one after the other, one might imagine himself transferred to a new world of sounds. But between none of his operas are the differences so great as between "Tristan and Isolde" and "Die Meistersinger,' though they were composed in immediate succession. "Tristan" is like a rapturous nocture in the tropics, "Die Meistersinger" like a festival day in the bracing, cheerful atmosphere of the north. It contains some of the finest choruses ever written—especially in the third act; besides lyric pieces, processions, and even a waltz; and the whole opera gives a most striking and realistic picture of quaint mediæval life in Germany.

It was Wagner's own opinion that "Die Meistersinger," more than any other work of his, would appeal to non-German audiences.

"Die Meistersinger,' though it contains so many elements of popularity, is one of Wagner's most mature works. It was composed just after "Tristan," which he himself regarded as the nearest approach to his ideal of the music-drama, and which itself followed "Rheingold" and "Die Walkure," the first two volumes of the Nibelung Tetrology. The first sketch of the plot of "Die Meistersinger," however, belongs to a much earlier period, having been made even before the composition of "Lohengrin." Immediately after completing the score of "Tannhauser," Wagner visited one of the Bohemian summer resorts, and there, partly urged by friends, who desired him to try his powers in some other than the tragic fields, originated the idea of writing a comic opera, a sequel to "Tannhäuser" (which also deals with a vocal prize contest), just as among the Greeks a satire-play was wont to follow the performance of a tragedy.

"Die Meistersinger" and "Rienzi" are Wagner's only operas that are based on historical instead of mythological subjects.

SCHUMANN ON WAGNER.

Wagner's "Tannhäuser" is at present one of the most popular works in the operatic repertory, not only in Germany, but in this country, and even in Spain and Italy. But when it was first produced it was almost unanimously denounced by the critics, including even so liberal a man as Schumann. In the second volume of Schumann's Letters, issued only a few weeks ago by a Leipsic publisher, occurs the following astounding passage in a letter to Mendelssohn, dated Oct. 22, 1845:

"Wagner has just finished a new opera—no doubt a clever fellow, full of eccentric notions, and bold beyond measure—the aristocracy is still in raptures over him on account of his "Rienzi," but in reality he cannot conceive or write four consecutive bars of good or even correct music. What all these composers lack is the art of writing pure harmonies and four-part choruses.

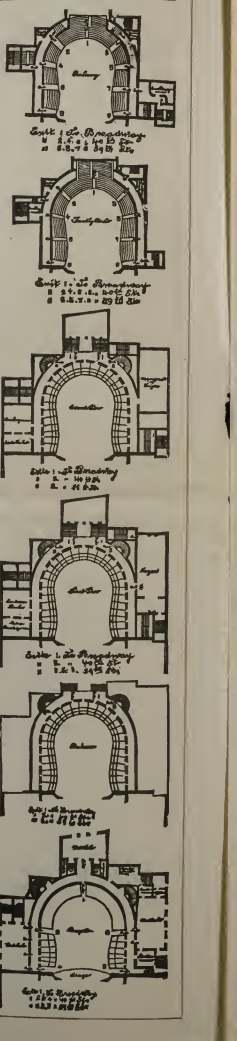
The music is not a straw better than that of "Rienzi," rather weaker, more artificial! But if I should write this I would be accused of envy, hence I say it only to you, as I am aware that you have known all this a long time."

Three weeks later, however, Schumann again wrote to Mendelssohn: *"I must take back* much of what I wrote regarding "Tannhäuser," after reading the score; on the stage the effect is quite different. I was deeply moved by many parts."

Two months after this (Jan. 7, 1846) he wrote to H. Dorn: "I wish you could see Wagner's 'Tannhäuser.'" It contains profound and original ideas, and is *a hundred times better* than his previous operas, though some of the music is trivial. In a word he may become of great importance to the stage, and so far as I know him, he has the requisite courage. The technical part, the instrumentation, I find excellent, incomparably more masterly than formerly. He has already finished a text, called 'Lohengrin.'"

In another letter to Mendelssohn, Schumann writes: "Wagner surprised us yesterday by showing us his new opera book, 'Lohengrin.' In my case the surprise was double, for I have had in my mind for a year the same subject, or a similar one of the time of the Round Table, and now I shall have to throw it away. Most of those present were exceptionally pleased with the text, especially the painters.

"If the most exquisite orchestral music could be continued without a pause for a series of years, and children were brought up and educated in the room in which it was perpetually resounding, I believe their enjoyment of music, or understanding of it, would be very small."—*Ruskin.*



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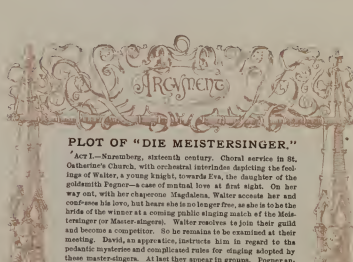

PLOT OF "DIE MEISTERSINGER."

ACT I.—Nuremberg, sixteenth century. Choral service in St. Catherine's Church, with orchestral interludes depicting the feelings of Walter, a young knight, towards Eva, the daughter of the goldsmith Pogner—a case of mutual love at first sight. On her way out, with her chaperone Magdalena, Walter accosts her and confesses his love, but hears she is no longer free, as she is to be the bride of the winner at a coming public singing match of the Meistersinger (or Master-singers). Walter resolves to join their guild and become a competitor. So he remains to be examined at their meeting. David, an apprentice, instructs him in regard to the pedantic mysteries and complicated rules for singing adopted by these master-singers. At last they appear in groups. Pogner announces what the prize is to be at the contest, and Walter, at his request, is examined—much to the disgust of the ugly and disagreeable Beckmesser, who proves to be Walter's only rival, all the other masters being married or widowers. Unfortunately, Beckmesser is chosen as critic, to note down on a blackboard, behind a screen, every violation of Walter of the pedantic rules. Before Walter's song is half ended, he rushes out, his blackboard covered with marks. The shoemaker poet, Hans Sachs, speaks in Walter's favor, but is outvoted by the others, and Walter is rejected.

ACT II.—Narrow street. Hans Sachs' house to the left, Pogner's to the right. Apprentices make fun of David, who is in love with Magdalena. Eva hears of Walter's failure, and resolves to elope with him, but the appearance of the watchman compels them to hide. Once more they start, when the sound of a lute is heard. Beckmesser has come to serenade Eva. Just then, Sachs, who wish e to prevent the elopement, moves out his bench, hammers away at a shoe, and sings humorous songs, constantly interrupting the angry Beckmesser's serenade. David comes out and seeing the disguised Magdalena at the window listening to the serenade intended for Eva, becomes jealous, and unmercifully beats Beckmesser. The tumult awakens all the neighbors, who rush into the street and join in the fight, till suddenly the watchman's horn is heard again, and all disperse.

ACT III.—Hans Sachs in his room reading and philosophizing. David comes in, sings a charming song about St. John, and leaves. Walter, who, on account of the frustrated elopement, had spent the night with Sachs, comes down and tells of a wonderful dream he had—the melody of the well-known prize song. Sachs notes it down on paper. They leave; Beckmesser sneaks in and steals the song, thinking it is by the famous Sachs, and hoping to win the prize with it. Eva comes in to have her shoe fitted. Some ends with the famous quintette. Last scene: a meadow with city of Nuremberg in background. Popular festival, singing and dancing. Comic chorus of shoemakers, tailors and bakers. Grand procession of master-singers. Prize contest. Beckmesser sings first, but gets confused and sings amazing nonsense, until his voice is drowned by laughter. Sachs proposes that anyone who can properly sing that song, though not a member of the Trade Union, shall get the prize. All agree; Walter steps forward, sings it, and wins the bride.

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Early in this century, an Edinborough manager, bringing out "King Lear," hit upon a greatly improved device for making "stage-thunder." He laid a "corduroy" road of parallel timbers across the stage behind the scene, and over these the carpenter was instructed to trundle a wheel-barrow full of nine-pound cannon-balls. The experiment worked with beautiful success, but unfortunately, just as Lear before the scene had worked up to his climax, the carpenter tripped a timber and away went the thunder, following the declivity of the stage towards the front. The scene was powerless to oppose its progress, and quickly went down before the resistless fury of the storm, which next swept on towards the infirm old King, inspiring him with an agility as graceful as it was sudden. Even the dignity of the musicians gave way, and they vaulted with their instruments into the parquet with various degrees of nimbleness, to the accompaniment of crashing glass chimneys and thumping cannon-balls. And in the midst of all this confusion and devastation the author of all the trouble lay prone upon the back of the stage—frightened completely out of the ability to rise.

Handwriting may often be a safe index to character yet as a rule, it cannot hold good. Byron's hand was a school-boy scrawl, Macaulay's an ungraceful sprawl. Keat's was clerky, Scott's utterly disappointing. Emerson wrote in sprawling and illegible characters. Fenimore Cooper and Dickens wrote in a notoriously bad style, while the Ettrick Shepherd's was called "vile." Horace Greeley's was unreadable to all but one compositor who had made it a specialty, and Napoleon's letters to Josephine were mistaken for maps of war operations. On the other hand, Wellington's writing was clear and noble Washington's firm and dignified, Cromwell's bold and steady, Henry VIII's determined, and Franklin's large and bold. Of literary men—that of Gray's was neat and regular, Leigh Hunt's graceful, Moore's easy, Shakespeare's as remarkable as his poetry, Poe's strikingly beautiful, Tennyson's classic, Longfellow's vigorous and poetic looking; Holmes's graceful and quaint, Landor's bold and vigorous, Pitt's writing was flowing, Gladstone's is neat and regular. Lord Palmerston was a model of penmanship, and Chief-Justice Chase was celebrated for the beauty of his writing. Landor, in his "Imaginary Conversations," makes Aspasia say: "Men may be negligent of their hand-writing, for men may be in a hurry about the business of life; but I never knew either a sensible woman or an estimable one whose writing was disorderly."

THE FUTURE OF MUSIC.

"Music has a vast future before it. We are only now beginning to find out some of its uses. With the one exception of its obvious and admitted helpfulness, as an adjunct of religious worship, as a vehicle for and incentive of religious feeling, I had almost said that we had as yet discovered none of its uses.

"Music will some day become a powerful and acknowledged therapeutic, and it is one especially appropriate to this excited age. Half our diseases, some physicians say all our diseases, come from disorder of the nerves. How many ills of the mind precede the ills of the body! Boredom makes more patients than fever. Want of interest and excitement, stagnation of the emotional life, or the fatigue of over-wrought emotion, lies at the root of half the ill-health of our young men and women. Can we doubt the power of music to break up that stagnation? Or, again, can we doubt its power to soothe? To recreate an overstrained emotional life by bending the bow the other way?

"Music is not only a body healer; it is a mind regulator. The great educational function of music remains almost to be discovered. The future mission of music for the million is Discipline of Emotion.

"Music, in short, is bound, when properly used and understood, to train us in the exercise of our emotions, as the gymnasium trains us in the exercise of our limbs. The Greeks understood both these uses; we probably understand neither."—*Dr. Haweis.*

BECKMESSER'S LUTE.

Many of those who laugh at Beckmesser's unskilled playing of the lute in Wagner's opera, "Die Meistersinger," probably do not know that this instrument stood in relation to the home music of the seventeenth century very much as the piano does to that of the nineteenth.

There were many varieties of lutes, of which the theorbo was the largest. In shape somewhat like a guitar; the lute differed from this instrument in having twenty-four strings, of which ten were never to be stopped, but were always played as open strings, and therefore had to be tuned over each time that a new key was used.

It was this constant necessity of retuning which drove the lute out of use. Mattheson, the contemporary of Handel, wittily estimates that, if a lutist lived up to the age of eighty, he had spent sixty years in tuning his instrument. The lute was sweeter-toned than the guitar, and was equally adapted for accompany song or for purely instrumental passages. Its tone was not unlike that of the zither.

The rise of the more easily tuned guitar, and the perfecting of the various keyed instruments drove the lute into oblivion. Yet it died hard; for we find Bach writing for it, and, even in the time of Mozart, composers for the instrument existed, and the lute still furnished the music of many a German household.

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"DIE MEISTERSINGER."

I. ACT.—Nürenberg im XVI. Jahrhundert. Choral-gesang in der Kirche. Der Ritter, Walter von Stolzing, verliebt sich in Eva, Tochter des Goldschmied's Pogner. Er bekennt ihr seine Liebe während sie mit ihre Amme Magdalene, die Kirche verlassen will, hört aber dass sie nicht mehr ganz frei ist, denn ihr Vater hat ihre Hand demjenigen Meistersänger versprochen, der bei einem kommenden Wettgesang den Preis gewinnen wird. Walter entschliesst sich auch Meistersinger zu werden, und um den Preis zu werben. Er erwartet die Zusammenkunft der Meister, um seine Probe zu bestehen. Inzwischen weilt ihn Lehrjunge David in die complicirten Regeln des Gesanges ein. Die Meister erscheinen, Pogner kündigt an worin der Preis besteht, und Walter wird zum Examen zugelassen. Ungluckicherweise wird der hässliche und neidische Beckmesser, der auch um den Preis singen will, als "Merker" gewählt, und zeichnet nun hinter seinem Vorhang, alle die "Fehler" in Walter's Gesang gerauscht voll auf ein schwarzes Brett. Als es voll ist, stürzt er hervor, und die Meister erklären dass Walter nicht aufgenommen werden könne, obwohl der Dichter und Schuster Hans Sachs ihn zu vertheidigen sucht.

II. ACT.—Enge Strasse. Hans Sachsen's Haus zur linken, Pogner's zur rechten Seite. Lehrjungen machen sich über David lustig, der in Magdalene verliebt ist. Eva hört von Sachs dass Walter Flasco gemacht hat, und entschliesst sich nun mit ihm zu entfliehen; doch der Nachtwächter mit seinem Horn erscheint, und verhindert das Vorhaben. Ein zweiter Versuch wird verhindert durch das Erscheinen Beckmessers, der mit seiner Laute Eva ein Ständchen bringen will. Zur selben Zeit bringt Sachs seine Schusterbank heraus und singt humoristische Lieder, zum grossen Aergernisse Beckmesser's. David erscheint, und sieht Magdalene am Fenster als Eva verkleidet, und der Serenade lauschend. Eifersüchtig greift er Beckmesser an. Grosser Tumult; die Nachbarn eilen herbei, und eine bunte Progetei folgt, bis den Nachtwächter's Horn alle zerstreut. Der Nachtwächter schreitet furchtsam über die Bühne.

III. ACT.—Hans Sachs philosophirt. David erscheint und bittet um Verzeihung für den Tumult. Dann kommt Walter, den Sachs nach der misglückten Einführung in sein Haus genommen hatte. Er ermahnt seinen Traum—die Melodie des Preisliedes—und Sachs schreibt sie auf. Beckmesser schleicht herbei, stiehlt das Lied und steckt es in sich, da er glaubt es sei ein neues Lied von Sachs, mit dem er den Preis gewinnen kann. Eva kommt um ihre Sachen zusprobieren. Grosses Quintet Scenenwechsel. Wiese vor Nürenberg. Volksfest. Komische Chore der Schuster, Schneider und Bäcker. Zog der Meistersinger. Beckmesser besteigt das Podium, und versucht das gestohlene Lied zu singen, verstummt es aber entsetzlich und wird ausgelacht. Nun singt es Walter correct, und wird darauf als Meistersinger ernannt, und gewinnt Eva's Hand.

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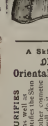

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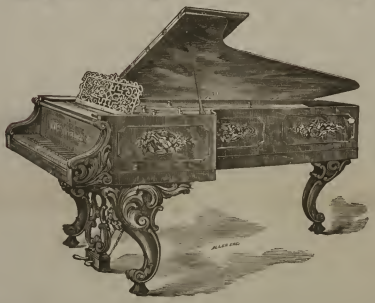

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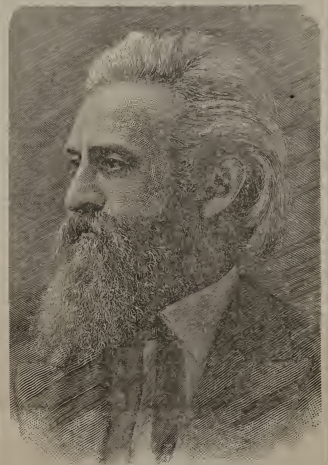

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A NIGHT IN GRANADA,	*Kreutzer*

AND OTHER WORKS.

To prevent misapprehension as to the character of the proposed performances in respect of operas and their interpreters, a few remarks may not be superfluous. As will be noted, after reference to the repertoire printed above, the list of works chosen for interpretation has been prepared in as catholic a spirit as can be wished. It embraces not merely the masterpieces of the French and Italian school, as adhered to exclusively by the managers of Italian Opera in general, nor only the great achievements of the German composers, but such representative productions of all schools as have withstood the severest contemporary criticism, and, at the same time, hold their place in public favor. In Meyerbeer's grand operas, the admirer of German music, as popularly understood, cannot but recognize the brilliancy and consummate dramatic skill of the composer; and in the early productions of Wagner, as "Rienzi," "Flying Dutchman," "Tannhäuser" and "Lohengrin," the direct influence of the Italian school will be cheerfully admitted and enjoyed by the lover of tune, pure and simple. In the "Walkure," one of his latest masterpieces—which has achieved triumph in all the principal foreign Opera Houses—his ideal that opera should develop into the musical drama, is carried to its highest perfection. The production of this work during the coming season will be welcomed by all lovers of music. The artists who will appear in it are Mme. Materna, the first *Walkure* at Bayreuth, Herr Anton Schott, and Mme. Kraus, who have won laurels in the respective parts of *Siegmund* and *Sieglinde*, in Italy as well as Germany. The armor and costumes in this opera are being specially prepared in Berlin, and will be an exact counterpart of those used at the Bayreuth Festival.

Comparative novelties, to an American public, are Wagner's "Tannhäuser," "La Juive," of Halevy, "Masaniello," "Merry Wives of Windsor," "La Dame Blanche," "Hans Heiling," etc. —all of them works which are constantly demanded and performed at European Opera Houses.

So much misunderstanding and so much misrepresentation exists on the subject of opera in German, that it cannot be made too clear to the American reader that the scheme of the Metropolitan Opera House embraces the production of works that lay claim to no other nationality than the universal nationality of art. As much may be said of the performers engaged for the approaching season. Almost all are of cosmopolitan celebrity, the leading performers having been heard in London as well as in Berlin, Vienna, Paris, and the principal cities of Italy, with phenomenal success.

LOHENGRIN.

ADVENTURES OF AN OPERA ONCE ABUSED, NOW ADMIRED—
SOME FUNNY CRITICISMS—"DIE WALKURE."

There is nothing in the annals of music of greater interest than the history of "Lohengrin," because its fate is typical of that of most immortal works, which are at first ignored, then misunderstood and ridiculed, and finally accepted as classical masterpieces.

A glance at the statistics of German Opera Houses shows that everywhere "Lohengrin" is more frequently performed than any other opera of the present or past. And even in other countries, where it is generally performed in a mutilated and imperfect form, it has won a popularity hardly second to that of any other work. The story of "Lohengrin" is so ingenious and pathetic, the score so full of melody, the instrumental coloring so brilliant and varied, the harmonies so original and stirring, that no one who knows the alphabet of music can fail to be stirred by this masterwork. But, strange to relate, thirty years ago this opera had to be almost *forced* on the world by a few eminent musicians, who first realized the originality and power of Wagner's genius.

"Lohengrin" was written in 1847, but Wagner was unable to get it accepted for performance until 1850, although he was already well known as the composer of "Rienzi," "Flying Dutchman," and "Tannhäuser." At last he received word that his friend Liszt was preparing it for performance, and on Aug. 28, 1850, "Lohengrin" was for the first time given under the direction of Liszt, who at the same time wrote an essay, in which he pointed out the beauties and the epoch-making importance of this opera. Nevertheless, Germany was slow in listening to his advice. Three years elapsed, before another city, Wiesbaden, followed the example of Weimar. Leipzig and Frankfort followed in 1854, while Munich and Vienna, which are now the headquarters of Wagnerism, waited till 1858, and Berlin even a year longer! That is, Berlin waited almost ten years before accepting this opera, which now fills the coffers of the Royal Opera more than any other stage work. But the *very same* manager repeated this manœuvre twenty years later with the Nibelung Trilogy, which he did not accept for Berlin until last year—seven years after the Bayreuth festival, and after cities of the second and even the third rank had shown that the Trilogy invariably proved an artistic and pecuniary success! Some people are born fools and never learn by experience.

And what did the critics at first say concerning "Lohengrin," which every one now admits is full of melody and charm? Here are a few of the criticisms from leading newspapers in various cities: "Entirely devoid of melody." "Formlessness reduced to a system." "An abyss of ennui." "Garrulous triviality assuming immense cable dimensions." "Nine-tenths of the score consist of miserable, utterly inane phrases." "The whole instrumentation breathes an impure atmosphere." "An insult to the very essence of music."

This list, which might be indefinitely extended, has its instructive as well as its comic side. Although nobody dares to speak disparagingly of "Lohengrin" at this date, many still take pleasure in sneering at Wagner's later and more mature works. Yet not only Wagner himself but Liszt, Bulow, Tausig, and all those who have most carefully studied Wagner's later works, and heard them at Bayreuth, consider them grander and more beautiful than his early operas. Is their opinion of no account, because it is "expert testimony?" Should a man who has the genius to write a "Lohengrin" not be believed when he claims that "Tristan" or "Die Walkure" is a greater work still? Some may be unable to fully appreciate them at a first hearing; but the same was true of those who first heard "Lohengrin" thirty years ago. No opera are so well worth hearing a dozen or a score of times as Wagner's; and no one can, after repeated hearing, fail to appreciate them, if he bears in mind that the action is of equal importance with the music, and also in the orchestra. "Die Walkure" will be produced at the Metropolitan Opera House this season with Frau Materna, the original *Brunnhilde* of the Bayreuth festival; and on the reception accorded this work will depend the judgment whether Americans are as cosmopolitan and intelligent in music as in other things.

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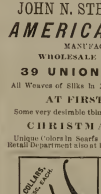

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HENRI I, King of Germany.....HERR STAUDIGL
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ORTRUD, Wife of Telramund.....FRAULEIN BRANDT
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MASETTO.....HERR MILLER
DON PEDRO.....HERR J. KOEGEL
DONNA ANNA.....FRAU SCHROEDER-HANFSTAENGL
DONNA ELVIRA.....FRAULEIN MARIANNE BRANDT
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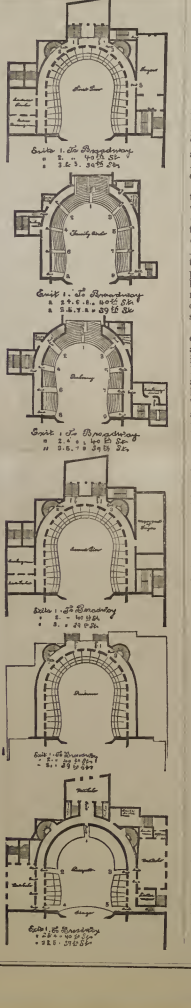

THE STORY OF LOHENGRIN.

I. The best short sketch of the plot of "Lohengrin" in existence may be found in Dr. Hueffer's short biography of Wagner, (in the Great Musician's series) pp. 26-34. Here the bare outlines only can be indicated. The opening scene reveals a meadow near Antwerp, on which King Henry has assembled the nobles of Brabant. Count *Telramund*, whose offer of marriage had been refused by *Elsa*, Princess of Brabant, seeks to avenge himself by accusing her of having murdered her younger brother, in order that she might share the rule of the country with a secret lover. *Elsa* appears before the *King*, declares her innocence, and tells of a vision in which a knight appeared to her, promising to be her champion. The *Herald's* first recall for her knight remains unanswered, but after the second a knight appears on a boat drawn by a swan. After making *Elsa* promise never to ask who he is or whence he came, he vanquishes *Telramund*, but generously spares his life.

II. The opening of the second act is conceived in Wagner's latest style, and is highly dramatic and effective if interpreted by a vocalist-actress like Brandt or Materna. *Telramund* and his wife *Ortrud* are out in the dark, before the palace, from which issue the joyous strains of wedding music. The two plot revenge, and *Ortrud*, who is a witch, knows that if she can sow suspicion in *Elsa's* breast and induce her to ask *Lohengrin* the forbidden question, he will have to leave her. So when *Elsa*, following the bridal procession, is about to enter the church, she takes her aside, and hints that *Lohengrin* is a sorcerer. Subsequently *Telramund* interrupts the bridal pair and accuses *Lohengrin* of witchcraft, but is obliged to yield to the popular indignation, and the bridal procession moves on.

III. The scene at the opening of Act III, represents the bridal chamber. The first insinuations of *Ortrud* leave *Elsa* no peace, and, notwithstanding her husband's warning, she yields to her anxious curiosity and asks the fatal question about his name and home. Hardly has she uttered these words, when *Telramund* rushes in to assassinate *Lohengrin*, who, however, passes his own sword through his enemy. The scene changes to the same meadow seen in Act I. The body of *Telramund* is brought before the *King* and *Lohengrin* announces, in a thrilling narrative, which is one of Wagner's master-passages, that he is obliged to depart, and that he is one of the knights of the holy Grail whose mission is to assist innocent mortals in distress, but who can only do so on condition of concealing their origin. The swan now arrives to take him away, when *Ortrud* advances and announces that the swan is no one else than *Elsa's* brother, converted by *Ortrud's* magic arts into a swan. *Lohengrin's* prayer changes him back to human form, and a dove having taken its place, the knight departs.

MOZART'S "DON JUAN."

In 1786, a few months after the successful performance of his "Figaro" in Vienna, Mozart was invited to Prague to witness the immense enthusiasm it had aroused in Prague. As he wrote in one of his letters: "The one subject of conversation here is—'Figaro'; nothing is played, sung or whistled but—'Figaro'; nobody goes to any opera but—'Figaro'; everlastingly 'Figaro.'" Under these circumstances he readily agreed to Bondini's demand that he should write a new opera, specially for Prague, for which he was to receive 100 ducats.

This opera, for which Da Ponte wrote the libretto, was "Don Juan." "On the evening before the representation," says Herr Pohl, "the overture was still wanting, and he worked at it far into the night, while his wife kept him supplied with punch and told him fairy stories to keep him awake. Sleep, however, overcame him, and he was obliged to rest for a few hours, but at seven in the morning the copyist received the score, and it was played at eight in the evening." The first performance took place Oct. 2d, 1787.

Dr. Gehring observes that Goethe was not at fault when he observed that Mozart would have been the man to compose his "Faust." "Don Giovanni" is the expression of a universal genius, which could reproduce in music every emotion of the human heart—great and small—with equal truth to nature. And Dr. Hanslick, the famous Viennese critic, after admitting that there is much in Mozart that has become antiquated, claims "Don Juan" as a distinct exception, which after a life time of critical duty "has preserved its original power over me and fills me at every performance with fresh delight and admiration."

One of the most noteworthy things in "Don Juan" is the fact that the most original and fascinating music in it occurs in the scene where the ghost appears to *Don Juan*. The supernatural always seems to have inspired composers to their best efforts, and it is surprising how many of the best operas are based on such subjects.

"Don Juan" represents the culminating point of Italian opera, and also the point where it meets German opera. For Mozart was quite as much Italian as he was German; and if on the one hand he owed much of his success to the study of Italian vocal models, the Italian composers, Rossini and others, on the other hand, learned much from Mozart regarding the use of the orchestra.

RICHARD WAGNER.

Two Letters from Richard Wagner.

During the Grand Operatic Festival at Bayreuth in 1875, a number of new Grand pianos of the most celebrated European as well as of several American makers had been placed at Mr. Richard Wagner's disposal; among them a new Centennial Concert Grand piano made by "Steinway & Sons" of New York, which from its wonderful power, beauty and sympathetic quality far outvalued all rival instruments and which Mr. Richard Wagner at once chose for his own private use.

In the beginning of 1876, Mr. Wagner was requested by Mr. Theo. Steinway to send this piano to the Steinway Central European depot, for one of our receive the latest invention, the "Tone Pulsator," patented July, 1878. On sending the Grand, Mr Wagner written as follows:

Bayreuth, March 11th, 1879.

My dear Mr. Steinway,

I miss my Steinway Grand as one misses a beloved wife; it is wanting constantly, wanting every where. I no longer indulge in music since that Grand is gone, and trust its absence will not be too long protracted. Very truly yours,

RICHARD WAGNER."

The following letter was written to Mr. Theodore Steinway by the great master shortly after the return of the Steinway Grand (now containing the Tone Pulsator) to his home:

Bayreuth, April 11th, 1879.

My dear Mr. Steinway,

Really, you ought personally to have witnessed the gratification which I experienced upon receiving back your magnificent Grand piano; you certainly would not have asked me to add another word.

I do indeed deem it humiliating for so many other branches of art, that this art of building piano-fortes should have so greatly outstripped the admirable principles of construction of seeking to Painting, Sculpture, Architecture, Literature, and, not to mention, also Music, which—since I have to appreciation of same,—could compare with the mastery of perfection reached in piano-forte building.

From your communications, however, I readily perceive with what enthusiastic love you seek to attain the incorporation of the most "spiritualic" tone in the piano which the notation shall only serve as the exponent of actual musical sound. Our great (Tone-Master), when writing the general recitation for the piano-forte, seem to have had a presentiment of the blest Grand piano, as now attained by yourselves. A Beethoven Sonata, a Bach Chromatic Fantasie will only be appreciated when rendered upon one of your piano-fortes.

Although I do not possess the slightest dexterity in piano-forte playing, I delight in being able to do justice to your assumption of my labors and cultivated sense of tone. For Sounds of such Beauty as those coming from my Steinway Grand, flatter and coax the most agreeable Tone pictures from my bar more melodic tones.

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Opinions are divided as to whether the "Barber of Seville" or "William Tell" is to be accepted as Rossini's best opera. But these works are so different in character that no comparison is possible. The "Barber" is doubtless the best comic opera ever written by an Italian, brimful of tunes and based on a clever libretto; but "William Tell" is a much grander and more ambitious work; and although the form of serious spectacular opera was not so congenial to Rossini as that of opera bouffe, "William Tell" yet contains his best inspirations.

It is now the fashion to speak contemptuously of Rossini's operas; but, although most of his earlier works have properly been removed from the repertory because there were in them too many concessions to a taste for florid song which we have outgrown, his two masterworks will long remain to prove that Rossini had real genius and that, had he continued to write for the stage after giving "Tell" to the world, he might have attained as high a place in the list of composers as Mozart. But it is a most curious fact that after the production of this opera in 1829, Rossini lived 38 years without writing anything more than his "Stabat Mater." He had a comfortable income, all the fame that a mortal can desire, and he himself confessed to Hiller that "when a man has composed thirty-seven operas he begins to feel a little tired."

Rossini was a great admirer of Mozart, whose influence is apparent in his best scores. Rossini was, as one of his biographers remarks, the first Italian composer who accompanied recitativo with the full band, assigned leading parts to bass singers, made of each dramatic scene one continuous piece of music, and brought to perfection those highly varied, amply developed concerted finales, which form so striking a feature in modern Italian opera.

An amusing anecdote is told, which shows that Rossini's innovations were received in the same spirit at that time as Wagner's have been in our own. "Semiramide," which to our modern taste seems as gentle and innocent as a lamb, was commenced by Rossini with a duet for drums. An old fogy, thinking that this was too frivolous a thing to be permitted in a serious work, went about with the proclaimed intention of killing the reckless innovator. But Rossini invited him to his house, explained to him that in a military opera drums were not perhaps out of place, and finally succeeded in appeasing his wrath.

At the Grand Opera in Paris "William Tell" was sung for the seven hundredth time on Oct. 11, 1884.

FRAULEIN BELY.

Fräulein Hermine Bely is by birth a Hungarian. She is therefore musically well born, for Hungary has contributed many names that have made luminous the pages of musical history. She begun her career in the Royal Hungarian National Theatre at Buda-Pesth. Her schooling had been admirable, and she had already begun a successful career in her native country, though young and inexperienced comparatively when she fell under the notice of the director of the Stadt Theater in Hamburg, and was engaged by him as "erste Coloratur-sangerin" for that establishment. The beauty of her stage presence, no less than the flexibility of her voice, soon won for her a warm spot in the hearts of the Hamburgians, and many expressions of regret followed her across the ocean on the part of newspaper writers and opera lovers.

Last summer Fräulein Bely sang an engagement of three months' duration in Berlin, appearing in such roles as *Gilda, Martha, Dinorah, Rosina* and *Lucia*. She was greeted with expressions of undisguised admiration and wonder by the critics of the German capital "R. E." in one of his *feuilletons* wrote:

"Hermine Bely, through the power of her imagination governs the moods of her soul as easily as the Hungarian poet (Petöfi.) If she showed herself full of merriment and roguishness in the glaiseome scenes of Rossini's opera, her senses as *Lucia* were drenched with suffering and woe, and she gave the daughter of Scotland a most touching impersonation. Of all the *Lucias* whom I have seen, Hermine Bely approaches nearest to the diva Adelina Patti. The tones may have come fuller and with greater brilliancy from the mouth of Etelka Gerster before her visit to America. Frau Schröder-Hanfstaengl may decorate the great aria with more copious adornments, nevertheless the youthful singer surpasses both her famous sisters in the harmonious coöperation of three factors—the delicate sensibility of her tones, the admirable and consistent embodiment of the character, (the product of a vivid and intelligent conception), and the loveliness of her presence. Fräulein Bely's voice is not very powerful; if it were to pour along like a mighty flood it would not be adapted to embellished singing. It is fluent, mobile and full of modulatory capacity. Her high soprano reminds one of the tender, light blue of a spring sky. And the voice has been equably and nobly schooled, is free of all slack, and sounds sweet and persuasive in every register.

"Fräulein Bely sang the insanity aria in a masterly manner. These sweet tones gradually swelling and then dying away like a spirit's breath, were permeated with the sadness of insanity; these pearly *coloraturi* reflected a ray of the dying flash of humor, the pleasures of maidenly coquetry colored the runs which were executed with marvellous flexibility, and the strong cries with which she challenged the echo were sentient with the longing for lost happiness. An aspiration of tragic poetry breathed through the aria, and the deception that it was really one distraught who played with her woe in tones was not disturbed for a moment. This is a great advantage. Patti excepted, I know only this singer who did not get out of character in the insanity aria."

Another writer discussing Fräulein Bely's *Rosina*, says:

"Fräulein Bely is a specialist. Her forte is embellished song, and in this specialty she knows how to excel. Having a voice that is vibrant and fluent if not powerful, and, as appears from all that she does, trained in an excellent school, she is destined to win success in the operas of the old Italian type, and in comic opera. Her *Rosina* of yesterday was in all respects pleasing. Personality, song and action formed an attractive whole, and in the interpolated Russian song, 'The Nightingale,' by Alieneff (D minor), with variations, Fräulein Bely developed a charming technique. Particularly noticeable was the endurance of her trill on the A of the twice-marked octave."

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Weekly, November 5, exclusive of all short term campaign subscriptions.	145,910
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Total number of Tribunes printed and sold during week ending November 9, exclusive of campaign subscriptions	**1,202,110**

This was of course an election week "spurt," which "smashed the record" in New York. Next week, settling back into its "steady gait," THE TRIBUNE'S record stood:

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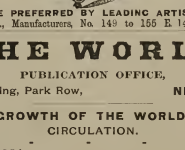

They are used in Conservatories, Schools and Seminaries, on account of their superior tone and unequaled durability.

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THE WORLD

PUBLICATION OFFICE,

World Building, Park Row, **NEW YORK.**

GROWTH OF THE WORLD.

CIRCULATION.

May, 1883. - - - - -		15,670
November, 1884, - - - - -		223,680
Gain in 18 Mos. - - - - -		208,010

ADVERTISING.

Sunday, August 26, 1883, - - -		165 Ads.
Sunday, October 12, 1884, - - -		2,293 "
Gain in 14 Mos. - - - -		2,128

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JOHN APPELL,

OPPOSITE

The Metropolitan Opera House,

Corner 39th Street.

GEO. EHRET'S CELEBRATED

LAGER BIER

ON DRAUGHT, AND

Lunch Par'or for Families

UP STAIRS.

ANNETTE ESSIPOFF.

NEW YORK, May 16th, 1877.

Messrs. STEINWAY & SONS,

NEW YORK:

GENTLEMEN: Intending to sail for Europe next Wednesday, permit me to tender you my sincerest thanks for the many courtesies extended to me during my concert tour throughout the United States and Canada for the past six months.

I also take this opportunity to express to you the great pleasure and gratification I have enjoyed from the use—both in public and in private—of your really matchless pianos, with which I am more in love than ever.

Component parts of tone are clearly and distinctly perceptible to sensitive and cultivated ears, and I frequently detect luscious mixture in what is designated as a sympathetic tone in the pianos of other makers.

The wonderful beauty and sympathetic tone quality of the Steinway piano, so delightful and so as to say, satiating to the sense of hearing, arises from the perfect purity of its component parts, hence its richness, its gem like sparkle and brilliancy, which, together with the greatest possible volume, depth, sonority and unequalled singing and carrying quality to a distance, rejoice—to my taste—the Steinway tone the very essence of poetry.

The action is perfection itself, responding with equal promptitude to the most delicate or powerful touch, and under the severest trials the wonderful repetition, delicacy and power remains unchanged, positive the boundless resources of the Steinway appear to be fully unlocked, according to the inspiration of the artist.

No other piano or American pianos known to me possess such extraordinary durability under the severest usage, nor combine all excellences to such a high degree as yours, and in them I have found my ideal instrument.

I cannot conclude without referring to your tone-sustaining pedal, a highly valuable addition, greatly extending the capacity of the Piano for the production of those charming effects, which it has afforded me great pleasure to introduce in various compositions—both classical and modern.

Wishing you every possible success.

I remain, most sincerely yours,

ANNETTE ESSIPOFF.

AN ITALIAN PROFESSOR ON WAGNER.

Even Italy, the home of lyric song, is becoming gradually imbued with the Wagnerian spirit. When Neumann, with his Nibelung company (including Mme. Krauss), invaded Italy, a year ago, he was everywhere received with favor, and, in some places, with enthusiasm; and the three leading Italian composers of the day—Verdi, Boito and Sgambati—unmistakably show the influence of the modern German school. The famous Roman professor, Pietro Blaserna, thus sums up his views on Wagner in his work on "The Theory of Sound in Relation to Music":

"It must be admitted that while Italian music has undergone in this century a sensible decline, in Germany it has remained elevated. The study of harmony and grand orchestral movements and deep dramatic feeling and expression, notwithstanding some too realistic exaggerations and some trivialities, have been brought to a high degree of perfection by the intellectual influence of Richard Wagner. We owe it to him, that for libretti—almost always insipid, and which served as bare excuses for the musical part of the work—has been substituted a more masculine and independent form of poetry. The closer union of poetry and music, in which both arts advance with regular step without one being smothered by the other, constitutes, perhaps, the most salient and most beautiful character of his music, which is almost always lofty, most rich, and which transports us to an ideal sphere.

"I say this in spite of all the clamor which has been raised on both sides of the Alps against the "music of the future. It is reproached with being too studied and too refined, and with leaning not toward feeling, but calculation and combination.

"But we need only listen to it with attention and without prejudice to be convinced of the greatness and number of the beauties which it contains. The prelude to 'Lohengrin,' 'Tannhäuser,' and other things, prove the contrary. This music has had the great and sad privilege of exciting, almost incredibly, passions in its favor and against it; but when these passions have grown calm, I believe that it will be impossible to deny to it the character of a great musical poem whose limits will extend far beyond the national circle for which it was written."

MARIANNE BRANDT.

Less than any other member of the company of artists engaged for the metropolitan season, with the single exception of Mme. Materna does Fräulein Marianne Brandt, need an introduction. For fifteen years she has been among the foremost artists who have brought credit to the operatic stage of Germany. In Berlin and at Bayreuth her name is written high up in the list of Germany's greatest singers. At Bayreuth Brandt and Materna have alternated in the great *rôles* of Wagner, and the ranks of the Wagnerites are split in their attempts to determine which of the two shall be ranked as the first representative of Wagner's female *rôles*. Fräulein Brandt had scarcely begun her career in 1868 when she was engaged at the royal opera at Berlin, and, though she has sung many star engagements throughout Europe since, no manager has succeeded in disengaging her from the first stage of North Germany.

Fräulein Brandt was born September 12, 1842, in Vienna, where she received her musical and stage training at the conservatory—1862–1864. She had purposed becoming a teacher of singing, but an accident placed her on the operatic stage. This was in 1867 at Olmütz. She sang during that year at Olmütz, Klagenfurt, and Graz, and in April, 1868, was triumphantly carried off by the Berlin Intendant, who has renewed her engagement before it has expired ever since.

Fräulein Brandt's repertory is almost co-extensive with the list of German and Italian dramatic operas. Her voice is a contralto of such extraordinary compass that, like Materna's, it adapts itself with equal effectiveness to contralto and mezzo-soprano parts. Her triumphs in Gluck's "Armide," Weber's "Euryanthe," Spontini's "La Vestale," Meyerbeer's "Le Prophete," in which she sings contralto *rôles*, are no greater than those which latterly she has won in "Don Giovanni" (*Elwira*), "Fidelio," "La Juive," "Les Huguenots" (*Valentine*), and "Die Walkure."

THE MEETING PLACE OF THE WORLD

ZIEGFELD ROOF

ATOP NEW AMSTERDAM THEATRE, NEW YORK CITY

FOLLIES-FROLIC BALL OF 1919

SUNDAY EVENING, MAY 18, 1919

FLORENCE ZIEGFELD, Junior
PRESENTS
A COMBINED PERFORMANCE OF THE
ZIEGFELD MIDNIGHT FROLIC
AND
ZIEGFELD FOLLIES OF 1919
Arranged and Directed by
NED WAYBURN

Lyrics by GENE BUCK. Music by DAVE STAMPER
Scenic and Interior Decoration by JOSEPH URBAN

Dancing and Refreshments Before and After the Performances and During Intermissions

PROGRAM

PART I.

1 "AFTER THE FIRST OF JULY" ..... Sung by DeLyle Alda
"Lemonade" ..... Marie Lasher
"Cuba Cola" ..... Gladys Lolita
"Orangeade" ..... Simone D'Hertre
"Sarsaparilla" ..... Harry Wallace
"Cider" ..... Elinore Dell
"Grape-Julie" ..... Kathryn Brady
"Horse-Neck" ..... Betty Brown
"Beer" ..... Ivan Bankoff

2 Miss Marthe Mansfield, Diana Allen, Ethel Hallor, Dorothy Leeds, Olive Osborne, Jessie Reed and Dolores Jane Green
PIANOLOGUE ..... Accompanied by James Slyter

3 "THE SINGING WALTZ" ..... Elizabeth Hines
Assisted by Charles Hessner

4 "A NEW FROLIC GAME" ..... Sung by Mabel Ferry
Misses Geraldine Alexander, Helen Elsworth, Sylvia Day, Margaret Falconer, Leonora Baron, Emily Drange, Julie Rose and Kathryn Perry.

5 DANCE ..... Frank Carter
6 "SPITTING ACT" ..... Savoy and Brennan
7 SONGS ..... Bert Williams
8 "SHE WENT HOME IN A BARREL" ..... Sung by Evan Burrows Fontaine
Assisted by Hal Hixon and "Barrel Girls"

9 "KING HOKUM" ..... Johnny Dooley
Accompanied by Albert Hockay

10 "NEAR-GOLF" ..... W. C. Fields
Miss Green, his opponent ..... Jessie Reed
Miss Bride In Path ..... Dorothy Leeds
Miss Hope I. Shootem ..... Kathryn Brady
Miss Brownsville ..... Kathryn Perry
Ignats, her Hulie brother ..... William Dimond
Brassa, a caddy ..... Hal Hixon

11 "THE HOOFER'S DREAM" ..... with Leonora Baron
"Sofa-time" Dance ..... Sylvia Day
Acrobatic" Dance ..... Ruby Lewis
"Buck" Dance ..... Kathryn Perry
"Hawaiian" Dance ..... Marie Wallace
"Whirlwind" Dance ..... Mary Hay
"Eccentric" Dance ..... Emily Drange
"Military" Dance ..... Julie Rose

12 "Specialty" Dance ..... Gertrude Hoffman
13 "TIMELY TOPICS" ..... Will Rogers
14 "I'll make it talk about anything or nothing at all" ..... Ensemble
15 "Ragtime Violin" ..... Al Jolson
16 "Ragtime Violin" ..... Lillian Lorraine

Misses Rose, Alexander, Dell, Dakin, Hale, Wallace, Baron and Allen.

United War Workers

"I" Girl ..... Emily Drange
Knights of Columbus ..... Olive Osborne
Library Association ..... Sally Long
Jewish Welfare League ..... Simone D'Hertre
Salvation Army ..... Gladys Lolita
Motor Corps ..... Betty Brown
Red Cross ..... Ethel Hallor

Decorations

"The Order of Leopold" ..... Marie Lasher
"Alsatian Militaria" ..... Violet Strahlmore
Victoria Cross" ..... Kathryn Brady
Legion d'Honneur ..... Dorothy Leeds
Distinguished Service Cross" ..... Jessie Reed
Prize" ..... Dolores

Intermission for Dancing and Refreshments

PART II.

14 "TIPPERARY MARY" ..... Lillian Lorraine
Four Scrub-Ladies ..... By Themselves
Irish Lad ..... Basil Hallo

Scrub-Girls ..... Lillian Lorraine

Misses Ferry, Hay, Day, Kay, Alexander, De Bouss, Ferry and Lewis.

Colleens:

Misses Wynn, Dell, Gates, Bowers, Dakin, Walsh, Moore, Baron, Falconer and Allen.

15 "WHEN I'M LOOKING AT YOU" ..... Allyn King
Carolina Brune, Madeline Fairbanks and Marion Fairbanks
16 "THE ORIGINAL SUNNY GIRL" ..... Bee Palmer
Annoyed by Johnny Dooley

17 "THE BACHELOR'S DREAM" ..... Hal Hixon
Misses Lasher, Osborne, Hallor, Mansfield, Leeds, Reed and Dolores.

18 DANCE ..... Ann Pennington
19 "MINNY-HAH-HAH" ..... Marie Wallace Byles
20 "WHEN MY SWEETIE COMES BACK TO ME" .....
Lillian Lorraine

Misses Rose, Dell, Dakin, Drange, Alexander, Walsh, Day, Baron, Lasher, Wallace, Ferry, Falconer, Smith, Eaton and Kay.

21 "PHARAOH'S DAUGHTER" ..... Kitty Doner
22 SONGS ..... Van and Schenck
23 "I LOVE TO LINGER" .....
Lovers of the World

"Nile" ..... Emily Drange
"Cleopatra" ..... Olive Osborne
"Antichrist" ..... Kathryn Brady
"Rip-Dredge" ..... Mary Hay
"Swanson" ..... Basil Hallo
"Suwanee" ..... Elinore Dell
"Lenore" ..... Dorothy Leeds
"Marie" ..... Jessie Reed
"Hudson" ..... Betty Brown
"East River" ..... Dolores
"Amazon" ..... Marion Miller
24 "SYNCOPATED TUNE" ..... Eddie Cantor
25 "THE APOSTLE OF PEP" ..... Lillian Lorraine
FINALE—"RING THOSE BELLS" ..... Geraldine Alexander
26 A tableau ..... Ann Pennington

And the Knetzal Bell Girls

Music by Dabney's Syncopated Orchestra and the Eight Quintette

Executive Staff for Mr. Ziegfeld
Producer and General Stage Director ..... Arthur Klein
Manager of Ziegfeld Roof ..... E. Ruppenheimer, Jr.
Manager of Ziegfeld Theatre ..... Frank Egan
Director of Publicity ..... Frank Darling
Director of Scenic for "Follies" ..... George Mullen
Director of Lighting ..... Hugo Koretzer
Stage Manager ..... William Schenck

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PARK THEATRE.

BROADWAY AND 35th STREET, NEW YORK.

HYDE & BEHMAN.....Proprietors
A. H. ELLIS.....Manager

Week Commencing Monday Evening, February 19.
MATINEES TUESDAY AND FRIDAY

1894

Fourth and Last Week of

THE COMEDIANS,

Donnelly and Girard

In their New Farcical Comedy,

THE RAINMAKERS,

BY FRANK DUMONT.

CAST OF CHARACTERS.

PERCIVAL AIRTIGHT, hotel clerk.....HENRY V. DONNELLY
PHELIX BOTTLES, hotel porter.....EDWARD GIRARD
Phœnix Spangle, circus proprietor.....Chas. J. Ross
Giovianla Deoce, Italian lovetor.....Bernard Dyllyn
Valentine Suits, head waiter.....Edward Garvie
Slm Sawdust, butcher's boy.....Frank O'Brien
Seodem Upp, justice of the peace.....John F Corrigan
Pleoy Horses in the War Department.....John Connelly
Mrs. Geoeral Plyer Heldsick.....Miss Mabel Fenton
Hollyar.....Miss Annie Martell
Pearl.....Miss Ida Rock
Ruby.....Miss Kate B. Allen
Emerald.....Miss Fannie Eagle
Turquoise.....Miss Georgie Hawley
Garoet.....Miss Helen Smith

Precious dialog-room girls,

Synopsis.

ACT I.—Hotel Chick, Rockford, Illinois.

ACT II.—Spangle's farm, home of the circus. (Painted by Arthur Voegtlio.

ACT III.—The Cooservatory of Roses. (Painted by Arthur Voegtlio.)

MUSICAL INTERRUPTIONS
Under the direction of Mr. Fran Perazus

ACT I.—Opening Chorus. "Dining room Girls" "The Hotel Porter (Dumont) Mr. B. Girard. The latest Gondola waltz." "He Don t Know Where's Am," Donnelly, Girard, Ross, Dyllin, O'Brien. "Orange Blossoms" (Stahl, words by Dumont) Misses Mabel Fenton, Ida Rock, Kate Allen, Helen Smith, Annie Martell, Georgie Hawley, Fannie Eagle.

ACT II.—"Tal-Hi-o" Girls in "The Coaching Club" (by Fred Perazus and Ed. Garvie), Misses Ida Rock, Kate Allen, Helen Smith, Annie Martell, Georgie Hawley, Fannie Eagle "The Game Spoils" (LaMarch, D. Heiffy and Girard.

ACT III.—"When You Are Married," Edward Garvie, "The Whistling Dogs" (Dumont), Miss Annie Martell, Donnelly and Girard, Travers—"Comedy Tragedy," Miss Mabel Fenton and Chas. J. Ross. "Characters in the Fog," Bernard Dyllyn, Frank Corrigan "Kiss Me Your Honey Boy," original with Donnelly and Girard, "Gentlemen of Leisure" Frank O'Brien "The Electric Girls" (Stahl and Dumont), Misses Fenton, Martell, Allen, Eagle, Smith, Hawley, Rock.

(Costumes designed by Baron DeGrumm; made by S. Altman & Co.) "The Electric Boys" (Stahl and Dumont), Donnelly, Girard, Ross and Dyllyn.

(Costumes designed by Baron DeGrumm; made by J. P. Wenman. Electrical effects by J. Frank Bitse.)

NEXT ATTRACTION,

Commencing Monday Evening, February 26, 1894

Regular Matinees Tuesday and Friday.

JAMES T. POWERS

AND COMPANY OF COMEDY PLAYERS,

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Author of "The Professor's Love Story" "The Little Minister," etc., etc.

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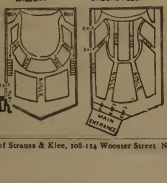
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TITO SCHIPA
IRENE PAVLOSKA
EDITH MASON
MARY MCCORMIC
WILLIAM GILLETTE
NAMARA
MARION TELVA
JULIA CLAUSSEN
HATTIE WILLIAMS
MARIE DORO
ELENORE CISNORIS
MAY ROBSON
CARMEN SUPERBA
FLORENCE MACBETH
TRIXIE FRIGANZA
LOUISE HOMER
ROSE STAHL
CHRISTIE MCDONALD
ORVILLE HAROLD
ALICE GENTLE
DEFRERE
CICCOLINI
FORREST LAMONT
VIRGILIO LAZZARI
MARIA CLAESSENS
INA BOURSKAYA
BONCI
RIMINI
HECTOR DU FRANNE
CHARLES HACKETT
EDWARD JOHNSON
DONALD ROBERTSON
AMY ROSELLE
CRIMI
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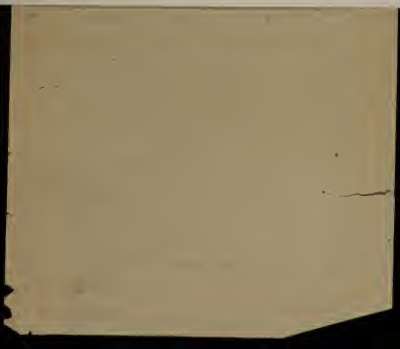

New Park Theatre.

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Thursday Matinee, At 2.15 o'clock.

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Saturday Matinee, At 2.15 o'clock.

ENGAGEMENT OF

JAMES T. POWERS

For 4 Weeks Only

And a company of clever comedians in the three act racing comedy by John J. McNelly, Esq.

ENTITLED:

A STRAIGHT TIP.

Charles J. Rich and Wm. Harris, Sole Proprietors. E. Rosenbaum, Manager.

Cast of Characters.

DICK DASHER, something of a masher, who longs to be a hero, in love with Kitty..... **Mr. JAMES T. POWERS**

Dennie Dolan, an Irishman rich in brogue, heart and pocket.....John Sparks
Kitty Dolan, his pretty daughter, with a taste for sports .....Emma Hanley
Bedelia Dolan, a sister of Dennis, with aristocratic notions .....Jennie Satterlee
Abner Hawkins, of Bangor, Maine, in love with Bedelia .....Richard Gorman
Jack Potsand Poole, a gambler who tries to play hearts .....Peter F. Daly
A. Hardupp Beerbohm, a non-commissioned surveyor, otherwise a tramp.....F. T. Ward
Howland Taire, an actor, in hard luck .....Albert Hart
A. Talcott, well-known on the race track
Daisy Dazzle, who wants to star .....Delia Stacy
Cora Cashmere .....Eloise Mortimer
Violet Valours, Several pleasing and delightful successities .....Leona Ambrose
Belle Delaine .....Rose Figman
Bill Katchon, Bunco and three card monte men .....John P. Curren
Jim Flease, ...Howard Graham
Lank Lean, a Jockey.....Oscar Schoening
Lead P. Cinch, (a 100 to 1 shot) .....Col. Ole Folks

SYNOPSIS.

ACT I.—Dolan's Summer Hotel.

ACT II.—The Race Track.

ACT III.—Garden of Dolan's Hotel.

Time—Now. Place—Here. Cause—For Instance

Staged under the direction of Mr. Julian Mitchell, general stage director of Rich & Harris' several attractions.

INCIDENTAL MUSIC.

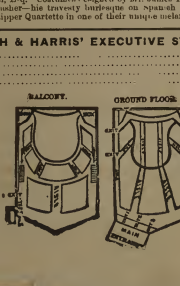
ACT I.—"The Little Racket." Dick Dasher's Pantomime Imitations: The Stage Door Masher; Lady Dressing for the Street; The Dry Goods Clerk. Potpourri: "French March;" "Jolly Boys;" "Sweet Sixteen" Waltz; "Hoopla;" "The Book-maker;" "That Band Did Play."

ACT II.—Grand Medley. "It takes a girl to do it every time." "Mary and John," (the latter day words of "Wink the other Eye" and "Mary and John" by William Jerome, Esq.,) Jack Potsand Poole. Songs, Dick Dasher. Twilight Song and Dance by the ladies. Music by Richard St. ibi, Esq. Costumes designed by Mr. James T. Powers.

ACT III.—Dick Dasher—his travesty burlesque on Spanish dancing a la Carmencita. The famous original Clipper Quartette in one of their unique melanges.

RICH & HARRIS' EXECUTIVE STAFF.

John F. Harley.....Agent
Louis Miller.....Musical Director
Albert Hart.....Stage Manager
Walter Poole.....Properties



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Programme for the Week ending September 12th.

OVERTURE,

MR. DAVE BRAHAM AND HIS POPULAR ORCHESTRA.

Introducing the following Musical Gems incidental to the play:

1. Introduction.
2. Poverty's Tears Ebb and Flow.
3. Extra. Extra.
4. Jolly Old Owls.
5. Get Up, Jack; John. Set Down.
6. Sweetest Love.
7. Please to Put That Down.

XYLOPHONE SOLO by MR. ED. KING.

And during the Evening, Selections from the Mikado.....Sullivan.

Mazurka Caprice	Golden Blonde.....Eilenberg
Mexican Serenade	Langey
Bolero from Sicilian Vespers	Verdi
Lanctry Polka	Mazard
Waltz	Vanity Fair.....Mueller

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OLD LAVENDER

Replete with local views of New York, presenting many well known localities.

NEW SCENERY AND DROP CURTAIN	by.....MR. CHAS. W. WITHAM
NEW MECHANICAL EFFECTS	by.....MR. WILLIAM A. VAIL
PROPERTIES	by.....MR. JOSEPH H. LOGAN
DRESSES	by.....MRS. MARY JACK

CAST OF CHARACTERS IN PLAY:

OLD LAVENDER	EDWARD HARRIGAN
SMOKE, a Negro	JOHN WILD
DICK, "the Bar"	(First appearance with this company).....DAN COLLINS
MARTIN REILLY	MARK SULLIVAN
JOHN FILBERT	BARRY FISHER
PAUL CASSEN	(First appearance with this company).....HENRY WEAVER, JR.
PHILIP COGGSWELL	(First appearance with this company).....E. A. EBERLE
MOTHER CRAWFORD	Mrs. ANNIE MEYERS
LAURA COGGSWELL	(First appearance with this company).....Miss STELLA BONFACE
SALLY STACY	(First appearance with this company).....Miss AMY LEE
MR. ZOLIA BROWN	GEO. MERRITT
GIDEON GUILE	W. H. VEDDER
HENRY MERCER	RICHARD QUILTER
JOHN SCRAGGS	JOSEPH SPARKS
PAUDEEN M'GARRITY	JOHN SPARKS
SILAS LONGMEITE	(First appearance with this company).....ARTHUR E. OSBORNE
JACK DINGLE	PETER GOLDRICH
OSCAR JOEL	HARRY KELLY
MORRIS HOPKINS	ROB H. OLEY
TOM LAFAYETTE	JOSEPH DAVIS
LOUIE DONNETTE	CHARLES COFFEE
TOM RENDALL	THOMAS RAY
PEGGY CRESSELL	W. MERRITT
POLICEMAN	G. H. STOUT
POLICEMAN	JAMES McCULLOUGH
GIDEON WELTRY	J. A. DENTY
MRS. GRAUTSOL	Miss ADA FARNELL
MRS. GUILE	Miss ANNIE LANGDON
MISS STONE	Miss EMILY YEAMANS
MRS. MERCER	Miss KATIE PRICE
MRS. GRENELL	Miss DELIA STILLWELL
MRS. WILBER	Miss LOUISE ARNOLD
MRS. CALDWELL	Miss MINNIE LEONARD
PAGES	Master WILLIE GEORGE, THOMAS, CHARLES

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PROGRAMME CONTINUED ON THIRD PAGE.

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Broadway and 35th Street.

EDWARD HARRIGAN, . . Sole Proprietor
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PUBLISHERS,
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Orchestra and Orchestra Circle	1 00
Dress Circle	1 00
Balcony	50
Gallery	25

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Doors open, Evening, 7 o'clock. Com., 8 o'clock.
Doors open, Matinee, 1 o'clock. Com. 2 o'clock

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Articles Lost and Found—Any one finding lost articles in the auditorium will oblige the management by leaving same at the Treasurer's office in the main lobby, and all articles found, after the audience disperses, should be inquired for there.

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The interior of the establishment has been entirely repainted and decorated in every department upon the most approved plans of the present day. As now opened to the public it presents to the eye such a scene of beauty, taste and brilliancy in its construction and embellishments that it may fairly challenge comparison with any of the first-class places of amusement in the metropolis. The most extensive and various additions and improvements that experience could suggest for the comfort and convenience of the audience have been originally effected. Exact attention is called to arrangement and decorations of the floor and to the changes made in the relative positions of the stage and proscenium boxes by which the comfort of the box holders is insured and the general effect greatly improved. Perfect ventilation has been secured by all of the most recent inventions that science could devise. During the winter season the entire building will be heated by one of the most improved steam boiler apparatus and hot water pipes, thus rendering it at all times, as regards ventilation and temperature, one of the most agreeable and comfortable establishments in the city.

The improvements behind the scenes have been in every way commensurate with those in front of the curtain, and in fact the whole theatre has been entirely renovated and improved at a vast expense in hopes of rendering it worthy of the patronage and support of the people of New York and vicinity. Mr. Harrigan having secured a long lease of the building, faithfully pledges himself that it shall be conducted as a first-class place of amusement in the most respectable and liberal manner, both before and behind the curtain, and he will present attractions in every way worthy an intelligent and refined community, and by liberally catering for the patrons of amusement hopes to obtain a merited and positive success. In presenting "OLD LAVENDER," as the opening attraction, Mr. Harrigan offers to his patrons a very strong dramatic picture of certain phases of city life replete with local views of New York. This play was first produced some years ago as a one act farce. It has been entirely rewritten and remodelled by Mr. Harrigan, and, as now produced, augmented by six new and taking songs in Mr. Dave Braham's happiest vein, supported by all of the old Theatre Comique company and a number of carefully selected additions, we trust it will meet the approbation of the audience.

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R. M. WALTERS, of University place, corner Twelfth street, has scored a triumph by the introduction of his Narrow's Piano for educational purposes in the public schools of New York. Mr. Walters keeps a large assortment of new and second-hand Pianos always on hand, for cash, credit or rent.

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See Other Page.
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SYNOPSIS OF SCENERY.
ACT I.—Interior of the Owl Club House. THE INAUGURATION. The Clock in the Tower strikes Twelve.
ACT II.—The Banking House of Philip Cogswell. THE FORGED CHECK.
ACT III.—The River Front by Moonlight. Pop Jones' Coffee and Cakes. Midnight at the Ferry. LAVENDER'S HOME.
ACT IV.—Scene 1—Interior of Mother Crawford's Sailor's Boarding House. The Stranger's Best. Scene 2—Wall Street looking to the river. Scene 3—Private Office of Philip Cogswell, Banker. THE JOLLY OLD OWL.

Children in arms not admitted, except at Matinees. Ladies' Toilet and Cloak Room on the left, Main Floor. Coats and Umbrellas Checked.

Doors Open, Evening at 7 O'clock. Commences at 8 O'clock.
Doors Open, Matinee at 1 O'clock. Commence at 2 O'clock.

SCALE OF PRICES.
Orchestra and Orchestra Circle..... $1.00 | Gallery..... 25 Cents
Dress Circle..... 1.00 | Lower Boxes..... 8.00
Balcony..... 50 Cents | Upper Boxes..... 6.00
Seats may be secured one week in advance. Box office open from 9 A. M. until 9 P. M.

Furniture on the Stage and in the Foyer manufactured expressly for this house by the Cogan Brothers, corner Bowery and Grand Street.

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The Sohmer Piano is used in this House.

All the Music performed in this Theatre can be had of Wm. Pond & Co., 25 Union Square, N. Y.

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PIANOS. SOHMER PIANOS.
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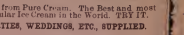
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Prompt and courteous attention to all.
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The NARVESEN PIANO manufactured by R. M. WALTERS, of 57 and 59 University Place, corner of 12th street, is meeting with great favor from musicians and the public generally. The late General Grafulla, bandmaster 7th Seventh Regiment, used one of these Pianos in his home for fourteen years, until the period of his death. Mr. Walters keeps a large assortment of new and second-hand Pianos always on hand at lowest prices for cash, credit or rent.
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"What does this mean?" asked a scholar, who had been scanning some lines written by a friend. "Oh," said another, "it doesn't mean anything. It is poetry."

The Spring chicken was on deck. Old bachelor Crusty remarked that it was as tough as leather. "Shoe leather, I suppose," exclaimed the boarder who never laughs.

In Bombay, husbands cut off their wives' noses for punishment. The women in this country are too smart for their husbands. They never talk through their noses.

A Vermont husband got wind of the proposed elopement of his wife, and frustrated it by keeping guard over her silk dress. She wouldn't run away in a calico gown, and he knew it.

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From Frank Leslie's Illustrated Newspaper.

Sohmer & Co., ranking among the foremost of our first class Piano Manufacturers, have lately again been obliged to enlarge their facilities for the manufacture of their Pianos.

Our representative, on his recent visit to their warerooms, was astonished to see so many customers, contracting for **Sohmer** Pianos, in spite of the general dull times **Mr. Chas Fahr,** who **Sohmer & Co.,** in showing him around, stated, that the demand their Pianos is quite extraordinary and specially sought for by the musical profession for their own private use. Their Grand, in particular, (French or "Gem", and patented for them) great attraction, it being the smallest and one ever manufactured, (five feet) and of tone, it rivals the largest Pianos in use.

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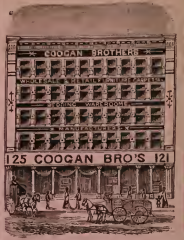

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—OF—

HARRIGAN'S PARK THEATRE

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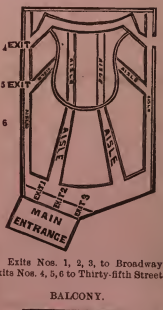
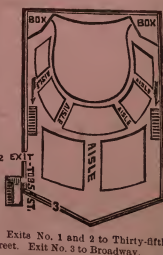


Exits Nos. 1, 2, 3, to Broadway.
Exits Nos. 4, 5, 6 to Thirty-fifth Street.

BALCONY.



Exits No. 1 and 2 to Thirty-fifth Street. Exit No. 3 to Broadway.

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These Admirable Artists,

BARRY AND FAY,

UNDER THE MANAGEMENT OF WM. M. DUNLEVY,
in the Merry Comedy,

McKenna's Flirtation.

CAST OF CHARACTERS.

MICHAEL RYAN, a Retired Milkman.....Mr. HUGH FAY
TIMOTHY McKENNA, a Contractor.....Mr. WM. BARRY
Timothy McKenna, his son (in love with Mary Ellen).....Mr. Charles Lamb
Greenleaf Blackstone Kent, a Shyster Lawyer.....Mr Arthur C. Moreland
Willet Chase, a Society Chappie, Don't you know.....Mr. Monteith Collins
Patrick McGurk, Hod-carrier and general workman.....Mr. Charles Sturges
Mrs. O'Donald, who keeps a Beer Saloon,.....Mr. James J. Murray
Policeman McCarth', One of the Finest,.....Mr. R. E. McAllister
Pat Hanrlle Mike, who looks Tough,.....Marion A. Erle
Mrs Mary Ellen Ryan, a Victim of Circumstances'.....Marie Cahill
Mary Ellen Ryan, a Love with Tim.....Adele Bray
AnastasiaMcGovern, McKenna's Sister-in-law and Housekeeper.....Sadee McDonald

The Four Lilacs.
Nellie Cary.....Nettie Lowrie
Margie Cases.....May Jordan
Sadie Monahan.....Lottie Mortimer
Katie Fagan.....Minnie Leighton
Susan O'Brien.....Mabel Morris
Lillie Daly

The Orchestra under the direction of Emil O. Wolff will play the following selections.

Overture, Tambour de Garde.....Title
Selection, The Boston Bake (new).....Bennet
R. R. Galop (new).....Rollison
arr. by Wolff.

SYNOPSIS OF SCENES.

Act I.—McKenna's Flats on the Rocks in Harlem. The Flirtation.
Act II.—Reception Room in Ryan's Mansion. The Challenge.
Act III.—Picnic Park on the East River. The Duel.

Incidental to the play these songs will be sung:

"When Our Dinner Hour Comes Round." "Let's High Chale."
"You'll Never Know a Mother's Love Again." "Katie's Sweet Heart."
"On the Harlem When the Moon Shines Bright." "The Typical Maiden."

The Schmer Pianos used here.

Scenery by Jos. De La Harpe & C. W. Valentine.

Stage Mechanism by T. H. Fehistre.

Accessories by H. A. Weber.

Gas effects by J. Curtis.

Interior and Exterior Decorations by Charles A. Smith.

Upholstery by Wechsler & Abraham.

Iron and Brass Work by J. Norwood & Son.

Furniture, Carpets, Rugs, Mats and Linoleum by Hyams & Sons, Brooklyn.

Gas Fixtures by Thos. E. Curtis.

Marble Work by S. Shepherd.

SPECIAL.—A handsome Smoking Room has been constructed at the left in the Auditorium. It will be opened between the Acts ONLY.

Maids in attendance in Ladies' Toilet Rooms at left of Ticket Gate.

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TITO SCHIPA
IRENE PAVLOSKA
EDITH MASON
MARY McCORMIC
WILLIAM GILLETTE
NAMARA
MARION TELVA
JULIA CLAUSSEN
HATTIE WILLIAMS
MARIE DORO
ELENORE CISNORIS
MAY ROBSON
CARMEN SUPERBA
FLORENCE MACBETH
TRIXIE FRIGANZA
LOUISE HOMER
ROSE STAHL
CHRISTIE McDONALD
ORVILLE HAROLD
ALICE GENTLE
DEFRERE
CICCOLINI
FORREST LAMONT
VIRGILIO LAZZARI
MARIA CLAESSENS
INA BOURSKAYA
BONCI
RIMINI
HECTOR DU FRANNE
CHARLES HACKETT
EDWARD JOHNSON
DONALD ROBERTSON
AMY ROSELLE
CRIMI
MARSHALL
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CLARA LIPMAN
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HARRIGAN'S PARK THEATRE

OFFICIAL PROGRAMME

BROADWAY & 35TH ST.

Crane & Co. Eng.

EDWARD HARRIGAN, Proprietor. M. W. HANLEY, Sole Manager.

BRYAN G. McSWYNY.
240 BROADWAY, N. Y.

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RUNKEL BROS
VIENNA SWEET
CHOCOLATE

Programme for the Week ending January 30.

NINTH WEEK

—OF—

Mr. Edward Harrigan's

Successful Original Comedy, in Three Acts, entitled

THE GRIP

Six New Songs by the Favorite Musical Composer, MR. DAVE BRAHAM.

"A Scldier Boy's Canteen," "Oh! Dat Low Bridge," "School Days, School Days," "The Aldermanic Board," "Grogan, the Masher."

OVERTURE.

MR. DAVE BRAHAM AND HIS POPULAR ORCHESTRA.

Prelude, Incidental to the Play ..... Braham
Selection "4, 11, 44" ..... Brahm

XYLOPHONE SOLO by MR. ED. KING.

Quadrille, Motor ..... Strauss

CAST OF CHARACTERS IN PLAY:

PATRICK REILLY	EDWARD HARRIGAN
CAPTAIN ERASMUS PEBBLE	JOHN WILD
CATHERINE O'HOLLERHAN	DAN COLLYER
HANDSOME GROGAN	M. J. BRADLEY
COL. NATHER REILLY	HARRY FISHER
JOHN CLANCY	HENRY WEAVER, Jr.
ROLAND PEBBLE	PETER GOLDRICH
LUCINDA PEBBLE	JAMES FOX
JAY EVARTS SPREAD	ARTHUR C. MORELAND
ROSCO WALKER	WILLIAM WEST
TOM WALKER	GEORGE MERRITT
LYSANDER BARTLEY	RICHARD QUILTER
MYLES O'BRADY	JOHN SPARKS
CAPTAIN PHIL CLANCY	GEO. L. STOUT
TIM MAHONE	JOSEPH SPARKS
TOM TIP	CHARLES COFFER
C. F. CLINGER	JAMES McCULLOUGH
JEEMS McARDLE	THOMAS RAY
MEMBER FOR KNNES DISTRICT	WM. MERRITT
GASH	ROBERT SNYDER
ROSANNA REILLY	Miss ANNIE YEAMANS
ROSALIND REILLY	Miss STELLA BONIFACE
CARRIE HOLLERHAN	Miss AMY LEE
TUTERESS	Miss ADA FARWELL
HATTIE MONTGOMERY	Miss ANNIE LANGDON
KATE SINGLETON	Miss KATE LANGDON
NANCY	Miss EMILY YEAMANS
VENIE LARNE	Miss ADELE STILLWELL
ELLA DE CAMP	Miss ANNIE HALL
JOSEPHINE COLDER	Miss RAY BRISTOE
ADELAIDE BERRY	Miss ANNIE LANDER
MINNIE REXFORD	Miss GEORGIE HAWLEY

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OF

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ACT II.—SCENE 1.—Exterior of Widow Hollerbah's home. SCENE 2—Drawing room at Colonel Reilly's. THE HUNTER.

ACT III.—Garden of Reilly mansion, with view of the Widow Hollerbah's home THE RALLY.

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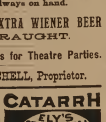

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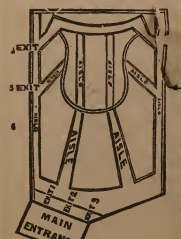

Exits Nos. 1, 2, 3, to Broadway.
Exits Nos. 4, 5, 6 to Thirty-fifth Street.

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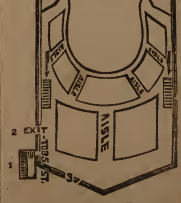

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MR. A. H. SHELDON — ACTING MANAGER

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"FARGO ROMANI."
MISS CLARA MORRIS—"ODETTE."
PROF. HERRMANN. EFFIE ELLSLER.
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"A FAIR REBEL."—The Great Military Success.
JOSEPH MURPHY.
AGNES HERNDON—"LA BELLE MARIE."
JAMES M. WARD.
FRIMROSE & WEST'S COMPANY, IN "8 BELLS" (lately presented with great success at the Union Square Theatre.)
"POWER OF THE PRESS."
"THROUGH BY DAYLIGHT," "EASY LYNNE."
"PAUL KAUVAR."
ROBERT DOWDING—REPERTOIRE OF PLAYS.
"THE PATROL."
ROBERT MANTELL.
BOBBY GAYLOR—"SYDNEY MCALLISTER."
"MY JACK."
EVANS & HOEY—"A PARLOR MATCH."
HALLEY & HART—"LATER ON."
CHARLES MCCARTHY—"ONE OF THE BRAVEST."
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The Distinguished Actress—MISS ROSEBEL MORRISON.
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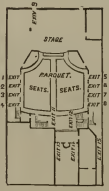

EXITS FROM THIS THEATRE.

ORCHESTRA—Nos. 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13 and 14 lead to the BOWERY. No. 9 leads to CHRYSTIE ST.

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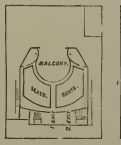

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A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

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The popular South-Western Limited, via the New York Central and Hudson River Railroad, now leaves Grand Central Station daily at 1:30 P. M., arriving at Cincinnati 10:30 A. M., Indianapolis 11:30 A. M., St. Louis 7:15 P. M. next day. The equipment of the train is the finest ever built. The cars are all vestibuled and every comfort is at command of the traveler. No extra fare on this train.

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who have used these saws pronounce them the BEST in the world, and we ask those who have not used them to give them a trial.

H. C. Miner's People's Theatre.

MR. H. C. MINER,

Sole Proprietor and Manager.

ARMAND WOLF. - *Programme Publisher.*

Publication Office, People's Theatre, N. Y.

EXECUTIVE STAFF.

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W. W. WALTERS.....Treasurer
EDWIN D. MINER.....Assistant Treasurer
THOMAS W. HINDLEY.....Musical Director
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PAUL SYMONS.....Chief Engineer
WM. S. CLARK.....Advertising Agent
M. L. SHARKEY.....Doorkeeper
C. W. BRIDGFORD.....Janitor

NEXT WEEK,

MY JACK.

"My Jack," a sensational melodrama in five acts and twelve scenes, by Benjamin Landeck, will be presented next Monday night. The story of "My Jack" deals with the loves and trials of an English sailor, Jack Meredith and Dorothy Dyscott, a young girl of Cornwall, England. The estate of Grayleigh Manor and the title of Sir Edward Vanleer have been usurped by a cousin of the rightful heir through the supposed drowning of the latter. The proofs to the title have been stolen by Ciro Panitza, a Greek, who blackmails the usurper as the price of the secret. Dorothy Prescott's brother, Charles, is a convict and fugitive from justice. He is in hiding in a ruined mill, and while there discovers the missing papers, which have been secreted there by Ciro Panitza, who arrives on the scene in the first act for the possession of the documents. foils the fugitive and escapes. Jack Meredith is arrested for the murder, and after the trial and acquittal, joins the navy as a captain and sails for Egypt. Ciro Panitza is also on the same vessel as a sailor. Act fourth is in Africa and shows the hero and Ciro lost on the open desert. The latter believing that he is about to die, confesses to the stealing of the papers and to the murder. Act five is again in the little fishing village in Cornwall. Jack Meredith returns to claim his inheritance, and Ciro kills the spurious Sir Edward Vanleer, after which everything ends happily with the marriage of the hero and Dorothy. The play is full of exciting scenes and incidents, and permits of unusual stage display which will be taken full advantage of. The blowing up of the lighthouse and its destruction, the murder in the old mill, the deck of the English gunboat, the Gulf and the scene of the Africa desert, are marvels of sensational realism.

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VIRGIN LEAF
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FOR BREAKFAST and SUPPER.

None Purer! None Better!

25 Cents per ½lb. Can.

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Mr. H. C. MINER, - - Sole Proprietor and Manager
Mr. A. H. SHELDON, - - - - Acting Manager

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors Open, Matinees, at 1.30 o'clock. Commences at 2 o'clock

The MASON & HAMLIN LISZT ORGAN used at this Theatre.

Seats may be secured one week in advance. Box Office open from 9 A. M. until 9 P. M.

PRICES OF ADMISSION:

25 cents, 35 cents, 50 cents, 75 cents and $1.00.

Commencing Monday Evening, October 12th, 1891.

WEDNESDAY | MATINEES | SATURDAY

PROGRAMME

Engagement of the Young American Star

CORA TANNER

Under the Management of COL. WM. E. SINN, supported by Col. Sinn's Brooklyn Park Theatre Company.

Presenting for the first time in this Theatre her latest successful play of American life, by CLIFTON STUART, Esq., author of "Rene de Moray," "Our Society," etc., entitled

WILL SHE DIVORCE HIM?

CAST OF CHARACTERS.

ISABEL SPENCER	CORA TANNER
PHILIP AGEE	HAROLD RUSSELL
LAURENCE SCHUYLER	O. H. BARR
VICOMTE DE SARDONNE	J. K. HUTCHINSON
BARON DE CHAYANT	ERNEST A. FOSTER
JACK AMIDON	J. H. BROWNE
CHARLES AMIDON	BEVERLY W. TURNER
LEVI CANNON	SAMUEL K. CHESTER
WILLIAMS	CHAS. DIEHL
JULIE DE SARDONNE	Miss ADA DWYER
MRS. JACK AMIDON	Miss MARGARET MONTGOMERY
MRS. CHARLES AMIDON	Mrs. S. A. LONSMORE
MRS. CANNON	Mrs. ANNIE CHESTER

PERIOD—The present day. SCENE—New York and Newport.

The Tour of CORA TANNER.

UNDER THE DIRECTION OF

C. D. HESS & W. T. GROVER.

S. K. CHESTER.....Stage Manager

Programme Continued on following page.

SOHMER PIANOS USED EXCLUSIVELY IN THIS THEATRE.

FALL, 1891.

Monday, September 14, we will positively offer the best value ever known in the Merchant Tailoring Trade. Think of it

Suits Made to Order for $20.00
Trousers, $5.00

From the well-known makes of Foreign and Domestic Fabrics, such as Hockanum, Globe, Fairfield, Schaghicoke, Little & Martin, and John Oakes. No better—No more reliable goods can be bought.

We also have a full line of Medium Weight Fall Overcoatings; also, Heavy Weight Winter Overcoatings—Made to Order, with All-Silk Lining, for $18.00.

And a special lot of Fancy Silk Vestings, Made to Order, for $6.00

cost elsewhere fully $15.00. Our Written Guarantee is handed to every customer, whether asked for or not, warranting our garments in every particular for one year.

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MAMMOTH TAILORING ESTABLISHMENT,

Bowery and Spring St., NEW YORK.

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UPRIGHT AND GRAND

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Cash and Instalments.

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The cost is marked plainly on each hat as it comes from the FACTORY. Most Value, Correct Styles. MONEY SAVED.

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COCOA

FOR SALE BY ALL GROCERS.

A Mexican fruit tree yields the gum from which "Adams' Tutti Frutti" is made.

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are within from one to twenty minutes' walk of Grand Central Station where all trains of the New York Central arrive and depart. The service of the Central is superb; its popularity as a passenger route is established. Fifteen through trains daily for the North and West.

After the Theatre, for a good Rest go to the

PURITAN HOTEL

183 BOWERY, N. Y.

3 Doors below this Theatre.

Rooms 50 & 75 cts. per Night
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This hotel is newly and elegantly refitted with all the Modern Conveniences. Quiet. Orchestra. Elevator.

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.

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An absolutely first-class Piano at a moderate price. Pianos sold on Installments. Pianos to Rent.

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THE AMERICAN TAILOR.

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Overcoats to order, silk or satin lined, from $16.00, up. Suits, to order, from $16.00, up. Pants, to order, from $4.00, up. Give us a trial and be convenced that you can save money.

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— THE AMERICAN TAILOR.—

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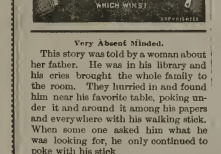

Very Absent Minded.

This story was told by a woman about her father. He was in his library and his cries brought the whole family to the room. They hurried in and found him near his favorite table, poking under it and around it among his papers and everywhere with his walking stick. When some one asked him what he was looking for, he only continued to poke with his stick.

Finally he turned in disgust and said: "Some one will have to find it for me. I laid it up against my desk. It slipped down to the floor, and I thought I picked it up; but I don't seem to be able to find it now." "What is it you are looking for?" asked his daughter. "Why, my stick, child," cried the old gentleman, "and I don't see where it can be." Of course the stick which he was thrusting into the waste paper basket and into every corner was the one for which he was searching.—New York Tribune.

ARMAND WOLF,
PROGRAMME PUBLISHER
FOR
MR. H. C. MINER'S ENTERPRISES.

H. C. Miner's Fourth Avenue Theatre, N. Y.
H. C. Miner's Bowery Theatre, N. Y.
H. C. Miner's Eighth Avenue Theatre, N. Y.
H. C. Miner's Bowery Theatre, Brooklyn, N. Y.
H. C. Miner's Newark Theatre, Newark, N. J.

PROGRAMME—Conitnued.

SYNOPSIS OF SCENERY.

ACT I.—SCENE. New York, Washington Square, January. Betrothal!

ACT II.—Newport in August (18 months later.) Estrangement!

ACT III—Evening of the same day. Separation!

ACT IV.—October.—"Will She Divorce Him?"

The scenery Painted by Seymour D. Parker and constructed by Joseph Thompson.

MUSIC PROGRAMME.

The Following Programme of Music will be Performed by the **PEOPLE'S ORCHESTRA**, under the Direction of.....**THOS. W. HINDLEY**

OVERTURE.....“Paragraph 3”.....SUPPE
(BALLET MUSIC.....“Faust”.....GOUNOD)
(PATROL.....“Pride of the South”.....LANSING)
SELECTION.....“Tannhauser”.....WAGNER
WALTZ.....“La Serenata”.....D. JACOBS

Next Week, Commencing Monday, Oct. 19th,

Last Season's Great London Success,

Walter Sanford's

Superb production of the powerful Realistic Play, in 5 acts, entitled

MY JACK!

By BENJAMIN LANDECK, Esq. Illustrated with the late Matt Morgan's

12 Scenic Masterpieces.

ROSES-AMERICAN BEAUTIES.

At LE MOULT'S Bowery, near Broome St.

The Furniture used on this Stage is from the Warerooms of Hyman Israel & Sons, No. 99 Bowery.

Children in arms not admitted except at Matinees.

Canes and Umbrellas Checked. Ladies' Toilet and Cloak Room on the left main floor.

Any inattention or impoliteness on the part of the Employees should be reported to MR. A. H. SHELDON, Acting Manager.

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MORIARTY'S.

No. 1 Fourth Avenue, Opp. 6th Street.

A NOTE OF INTRODUCTION.

1

Dear **JOHN MORIARTY,** I write this in verse,
And hope you won't say, that you never saw worse:
If there's pith in the rhyme, 'tis that same you'll enjoy,
You're a bit of a poet, yourself, my dear boy;
So now I'll proceed it, without further excuse,
And my cousin, Tom Fay, through this note introduces.

2

He has a young wife and two boys, boomers both;
You never saw finer ones John on my oath;
And as for the prospects he furnish adorn,
So it is for that reason I send him to you.
And I think and believe—yes, I'd wager a V,
You'll treat him the same as you always have me.

3

My cousin's a sober industrious man,
But not overburdened with wealth, so your **PLAN**
Will suit him far better than buying for cash,
And as prices that suit rival yours, getting cash
EASY PAYMENTS to you his finances won't break,
He'll get furniture, neat, cheap, of excellent make.

4

I've given him your **NUMBER, ONE, AVENUE FOUR,**
And to-morrow, I think, he'll drop in at your store.
Depend on your money; he's good as pure gold,
An honester fellow this City don't hold.
He pays all his debts, whenever they're due—
At least, I know well that he has hitherto.

5

But, if he, perchance, should be without work,
I know you won't act like a crusty old Turk,
But give him a month to recuperate in;
Be assured at its end he'll appear with the "tin."
You did it for me, and you'd do it to-day,
So now I'll subscribe myself,
Yours,
WILLIAM FAY.

JOHN MORIARTY has no connection with any other store in the city.

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SOHMER PIANOS

THE CELEBRATED

SOHMER PIANOS

Are Preferred by the

Conscientious Musical Instructors and Musicians.

ARE THE

Favorites of the Music Loving Public.

(Editorial from the "New Yorker Staats-Zeitung.")

THE EVOLUTION OF A GREAT HOUSE.

ALL organic creation of nature belonging to the highest order have approached their perfection gradually, and the period of this development embraces about one-third of the life of the species. Only in exceptional cases is this rule violated. This formula of nature applies as well to the spiritual and moral development as it does to the physical. The moral law that it was by the means of work only that the gods succeeded, and Lessing established the aphorism that "talent" means "work and will." With these two elements—work and will—even the highest aims can be attained and the greatest difficulties overcome. He who attains an aim has conquered in this struggle for existence; he survives as the strongest and the fittest.

The observations of all intelligent persons have let them distinctly to notice that these truths apply to the development of art and the evolutions of all kinds of art industries, which have become particularly interesting for the reason that they have engaged the attention of such a large number of talented individuals. As soon as any great success has been achieved in one of these sub-divisons of industrial life, the advantages and the gain that accrue attract competition, and necessarily intensify the struggle for existence.

As an application of an individual case, we can instance the situation of the young firm of Sohmer & Co. about fifteen years ago. Piano manufacturing already ranked high among the art industries of the country; both in regard to the quality of pianos made and the enormous amount of capital invested. To embark in an enterprise in this field called for great courage and confidence—courage in recognizing the difficulties that would be encountered, and confidence in the ability ultimately to achieve success. Indeed, Messrs. Sohmer & Co., by entering the list of competitors in the Universal exposition of 1876, in Philadelphia, where they at once won a place of honor among old established firms, demonstrated to the world that they were endowed with these necessary attributes of success.

Looking back at their history, we find that this was the only episode in their career that can be attributed to luck, and that the firm knew how to avail themselves of it, through increased activity and indefatigable work, is acknowledged at the present time both in Europe and in this country. The result was that they soon doubled and then trebled their production of finished instruments. In an unprecedented manner they disclose the ability to force recognition of their worth and the value of the article with which their name is connected so intimately.

In furtherance of the plan and the scope of their operations, and without being or appearing to be obtrusive, they understood how to utilize the public temper and where speech or the printing press did not suffice to enlarge the environment of their fame they had recourse to art, and necessarily sought the aid of the artist. It was no less a person than Mr. Joseph Keppler, who with his pencil depicted in brilliant strokes the triumph of the firm, and while honoring them honored himself. Who does not remember those humorous cartoons, attracting at the same time the earnest attention of the people in which Franz Liszt and, again, Bismarck were depicted as sitting before a Sohmer Grand?

What on these occasions the art of drawing and coloring accomplished as a well-earned tribute to merit, the mouthpiece of public opinion—the daily, as well as the periodical press—indorsed in numberless instances without the slightest hesitation. The Sohmers, one is almost prompted to say, are favorites of the press. They have never found it necessary to make use of apologetic puffs, as is usual in their branch of business, but, like cultured people, whenever they sent their card to the press it was favorably received, and to day the press returns its compliments in the same manner.

The growth of this establishment, even in this progressive land, is almost without parallel. From making 150 instruments per year, as they did in the beginning, the firm now actually make and finish 2,000 pianos annually, and employ about 350 workmen all the year round. Their factory building is located in Astoria, its dimensions being 100 feet front, 200 feet deep, and six stories high. The lumber-yards have an area of 30,000 square feet, but this does not represent all the space devoted to their establishment, as on the corner of Fourteenth Street and Third Avenue, they occupy in addition to their splendid warerooms, a four-story edifice, in which can be found the polishers and tuners of the firm, who add the last finishing touches to the upright and concert grand pianos that are shipped by the firm to all points of the compass. Square pianos, while not few people of musical taste now fancy, do not figure very largely in piano-making at this date.

As to the artistic value of these instruments, no weightier evidence can be adduced in their favor than that of the constantly increasing demand for them. No salesrooms in this line of business are so constantly crowded with purchasers, pianists, music teachers, and others interested in music, than are those of Sohmer & Co. With his natural suavity and pleasing manners, the senior member of the firm, Mr. Hugo Sohmer can be seen imparting information to both friends and strangers, and here also may be seen Mr. Joseph Kuder the technical superintendent, as well as Mr. Charles Fahr, who has charge of the finances and advertising and Mr. George Reichmann in charge of the warerooms, as chief salesman. To what extent this immense work has been subdivided by these four partners, whose efforts have attained such gratifying results, can hardly be comprehended by the layman. The music trade press has paid a great and worthy tribute to their restless energy, to their indefatigable thought, and activity, which are now universally recognized by all who come in contact with them.

In accordance with the rules adopted to perfect their relations with the outer world, the firm have also thoroughly adjusted their own internal organization. The four men who compose the firm represent an absolutely united body; united not by blind chance, but by the conscious feeling and the thorough knowledge of their high aims and purposes. It needs only a superficial observation to perceive that here exists a spirit of harmony seldom met elsewhere, in spheres where men are supposed to co-operate for a common result.

This is one of the reasons why the firm exercise such powerful influence upon their outside representatives, and through them upon the industry of the world at large, and the masses from whom the piano purchasers are drawn; and these very influences make their relations to their competitors a unique example of the result of the highest mercantile ethics applied particularly to a line of industry in which the founding of the firm of Sohmer & Co. had already reached a highly flourishing state, making it exceedingly difficult for beginners to enter the field. The success of this house appears in contrast yet more brilliant, and places its members in the most favorable light. This light becomes the more intense, in view of the fact that since the establishment of the firm, a number of financial crises have swept over the land, throwing obstacles in the path of great enterprises, and crippling countless numbers of them. The labor troubles also, which in many cases paralyzed industry—and a few months ago this particular industry—must be taken into consideration. These disturbances did not affect the house of Sohmer & Co. The business tact and commercial knowledge of the members of the firm enable them successfully to encounter at any time, financial emergencies and workingmen's demands, the latter always being met by them in a spirit of conciliation, without which industry does not seem to be able to prosper.

Whoever carefully considers the remarkable career of this firm will understand how the house of Sohmer & Co. has reached its present pinnacle of fame.

From the "NEW YORK TIMES."

"Exceptional durability, combined with perfection of touch and tone, make the Sohmer Piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught."

From the "NEW YORK WORLD."

"The history of this firm in latter years, and the wonderful durability combined with perfection of tone and touch, of the square, upright and grand Pianos, are known to hundreds of musicians, and in thousands of homes all over the world."

From the "NEW YORK SUN."

"Messrs. Sohmer & Co. are a progressive house, and their constant aim has been always to gratify the desires of their many customers."

From the "NORTH AMERICAN REVIEW."

"The laurels of the firm of Sohmer & Co. have been justly earned and deservedly bestowed."

From "PUCK."

"The name of Sohmer & Co. upon a piano is a guarantee of its excellence."

From "JUDGE"

"Any person wishing to purchase a strictly first-class piano, is advised to visit the salesroom of Sohmer & Co., 149–155 E. 14th St., New York City."

From "FRANK LESLIE'S ILLUSTRATED NEWSPAPER."

"The name of Sohmer & Co. has become a synonym for liberality and enterprise throughout both continents, and the future of the house cannot fail to worthily sustain the past record and achievement."

THE SOHMER PIANOS ARE USED IN THE FOLLOWING INSTITUTIONS:

N. Y. College of Music.
N. Y. Normal Conservatory of Music.
Convent of the Sacred Heart, Manhattanville, N. Y.
Villa de Sales Convent, Long Island.
Villa Maria Convent.
Vogt's Conservatory of Music, Philadelphia.
Conservatory of Music, Brooklyn.
and almost all of the leading first-class theatres in New York and Brooklyn.

RECEIVED FIRST PRIZE, CENTENNIAL EXPOSITION, PHILADELPHIA, 1876

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MR. H. C. MINER, SOLE PROPRIETOR & MANAGER.

MR. A. H. SHELDON, ACTING MANAGER.

ARMAND WOLF, Publisher. Commencing October 12, 1891.

Publication Office, People's Theatre, N. Y. Printing Department, 154 West 27th St.

Mr. H. C. MINER

TAKES PLEASURE IN ANNOUNCING THE FOLLOWING

LIST OF ATTRACTIONS

FOR THE SEASON OF 1891-92.

W. A. BRADY'S—"DANGER SIGNAL."
MISS CORA TANNER.
OLIVER BYRON.—"THE FLUNKER."
"FABIO ROMANI."
MISS CLARA MORRIS—"ODETTE."
PROF. HERRMANN. EFFIE ELLSLER.
EVA MOUNTFORD.
"A FAIR REBEL."—The Great Military Success.
JOSEPH MURPHY.
AGNES HERNDON. "LA BELLE MARIE."
JAMES M. WARD.
PRIMROSE & WEST'S COMPANY, IN "8 BELLS" Dancing pronounced with great success at the Union Square Theatre.)
"POWER OF THE PRESS."
"THROUGH BY DAYLIGHT." "EAST LYNNE."
"PAUL KAUVAR."
ROBERT DOWNING—REPERTOIRE OF PLAYS.
"THE PATRIOT."
ROBERT MANTELL.
BOBBY GAYLOR—"STONY MCALLISTER."
"MY JACK."
EVANS & HOEY—"A PARLOR MATCH."
HALLEN & HART—"LATEN ON."
CHARLES MCCARTHY—"ONE OF THE BRAVEST."
CARROLL JOHNSON—"THE GOSSON."
The Distinguished Actress—MISS ROSSEL MORRISON.
"MR. BARNES OF NEW YORK."
"THE STILL ALARM." "WAIFS OF NEW YORK."
KATIE EMMETT.
W. A. BRADY'S "AFTER DARK."
GEO. C. STALEY IN "A ROYAL PAIR."—Introducing "The Locomotive Rigo."
"THE GLADIATOR."
"THE MIDNIGHT ALARM."—The Latest and Most Realistic Drama of the Present Day.
&c., &c., &c.

Prominent recommend "Adams' Tutti the specimen for Dyspepsia. It improves

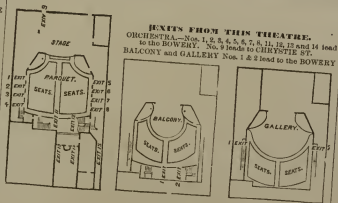
THE CELEBRATED

PIANOS **SOHMER** PIANOS

ARE AT PRESENT THE MOST POPULAR

AND PREFERRED BY THE LEADING ARTISTS.

Nos. 149 to 155 East 14th Street, NEW YORK.



EXITS FROM THIS THEATRE.

ORCHESTRA—Nos. 1, 2, 3, 4, 5, 6, 7, 8, 11, 13, 17 and 14 lead to the BOWERY. No. 9 leads to CHRYSTIE ST.

BALCONY and GALLERY Nos. 1 & 2 lead to the BOWERY

CONRAD! CONRAD! CONRAD!

A CARD TO THE PUBLIC.

While it is true I have been chosen the President of the Louisiana State Lottery Company, vice M. A. DAUPHIN, deceased, I still retain the Presidency of the Gulf Coast Ice and Manufacturing Company, so all proposals for supplies, machinery, etc., as well as all other business communications should be addressed to me here as heretofore.

PAUL CONRAD,

Lock Box 1358, **New Orleans, La.**

LARGEST ASSORTMENT —OF— GUNS, REVOLVERS, FISHING TACKLE, SPORTING GOODS,

C. RECHT,

183 BOWERY.

DEPOT FOR THEATRICAL STAGE HARDWARE.

If You Haven't seen OUR SHOWING of New Fall Styles, you're hardly in a position to judge How well Equipped we are.

We'll be delighted to put our line to the test, whether you come to Look, Buy or Compare.

SUITS TO ORDER, from $20.00 TROUSERS, from $5.00

771 Broadway cor. 9th St.

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OPEN EVENINGS.

CALL FOR THE

Richardson BEST Saw

From your Hardware Dealer and take no other.

Faster Time by South-Western Limited.

The popular South-Western Limited, via the New York Central and Hudson River Railroad, N. M., arriving at Cincinnati 10.30 A. M., Indianapolis 11.30 A. M., St. Louis 7.15 P. M. next day. The equipment of the train is the finest ever built. The cars are all vestibuled and every comfort is at command of the traveler. No extra fare on the train.

H. C. Miner's People's Theatre.

MR. H. C. MINER,
Sole Proprietor and Manager.

ARMAND WOLF, - Programme Publisher.
Publication Office, People's Theatre, N. Y.

EXECUTIVE STAFF.

Mr. A. H. Sheldon.....Acting Manager
W. W. WALTERS.....Treasurer
EDWIN D. MINER.....Assistant Treasurer
THOMAS W. HINDLEY.....Musical Director
H. L. REID.....Scenic Artist
P. J. MCDONALD.....Master Mechanic
CHAS. GUTHINGER.....Property Man
JOHN SIEMAN.....Chief Electrician
PAUL SYMONS.....Chief Engineer
WM. S. CLARK.....Advertising Agent
M. L. SHARKEY.....Doorkeeper
C. W. BRIDGFORD.....Janitor

NEXT WEEK,

MY JACK.

"My Jack," a sensational melodrama in five acts and twelve scenes, by Benjamin Landeck, will be presented next Monday night. The story of "My Jack" deals with the loves and trials of an English sailor. Jack Meredith and Dorothy Prescott, a young girl of Cornwall, England. The estate of Graylegh Manor and the title of Sir Edward Vanberg have been usurped by a cousin of the rightful heir through the supposed drowning of the latter. The proofs to the title have been stolen by Ciro Panitza, a Greek, who blackmails the usurper as the price of the secret. Dorothy Prescott's brother, Charles, is a convict and fugitive from justice. He is in hiding in a ruined mill, and while there discovers the missing papers, which have been secreted there by Ciro Panitza, who arrives on the scene, and in the struggle for the possession of the documents, kills the fugitive and escapes. Jack Meredith is arrested for the murder, and after the trial and acquittal, joins the navy as a captain and sails for Egypt. Ciro Panitza is also on the same vessel as a sailor. Act fourth is in Africa and shows the hero and Ciro lost on the open desert. The latter believing that he is about to die, confesses to the stealing of the papers and to the murder. Act five is again in the little fishing village in Cornwall. Jack Meredith returns to claim his inheritance, and Ciro kills the spurious Sir Edward Vanberg, after which everything ends happily with the marriage of the hero and Dorothy. The play is full of exciting scenes and incidents, and permits of unusual stage display which will be taken full advantage of. The blowing up of the lighthouse and its destruction, the murder in the old mill, the deck of the English gunboat, Sea Gull, and the scene of the African desert, are marvels of sensational realism.

CHEW
VIRGIN LEAF
TOBACCO

—USE
Kuyler's
COCOA
FOR BREAKFAST and SUPPER.
None Purer! None Better!
25 Cents per ½ lb. Can.
—o—
AT ALL GROCERS.

H. C. MINER'S PEOPLE'S THEATRE.

Mr. H. C. MINER, - - Sole Proprietor and Manager
Mr. A. H. SHELDON, - - - - ACTING MANAGER

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors Open, Matinees, at 1.30 o'clock. Commences at 2 o'clock

The MASON & HAMLIN LISZT ORGAN used at this Theatre.

Seats may be secured one week in advance. Box Office open from 9 A. M. until 9 P. M.

PRICES OF ADMISSION:
25 cents, 35 cents, 50 cents, 75 cents and $1.00.

Commencing Monday Evening, October 12th, 1891.

WEDNESDAY | MATINEES | SATURDAY

PROGRAMME

Engagement of the Young American Star

CORA TANNER

Under the Management of COL. WM. E. SINN, supported by Col. Sinn's Brooklyn Park Theatre Company.

Presenting for the first time in this Theatre her latest successful play of American life, by CLINTON STUART, Esq., author of "Rose de Moray," "Our Society," etc., entitled

WILL SHE DIVORCE HIM?

CAST OF CHARACTERS.

ISABEL SPENCER.....CORA TANNER
PHILIP AGER.....HAROLD BRESKIL
LAURENCE SCHUYLER.....O. H. HARE
VICOMTE DE SARDONNE.....J. K. HUTCHISSON
BARON DE CHAVANT.....ERNEST A. FOSTER
JACK AMIDON.....J. H. BROWNE
CHARLES AMIDON.....BEVERLY W. TURNER
LEVI CANNOT.....SAMUEL K. CHESTER
WILLIAMS.....
JULIE DE SARDONNE.....MISS ADA DWYER
MRS. JACK AMIDON.....MISS MARGARET MONTGOMERY
MRS. CHARLES AMIDON.....MRS. S. A. LONSMORE
MRS. CANNOT.....MRS. ANNIE CHESTER

PERIOD—The present day. SCENE—New York and Newport.

The Tour of CORA TANNER,
UNDER THE DIRECTION OF
C. D. HESS & W. T. GROVER.

S. K. CHESTER.....Stage Manager

Programme Continued on following page.

SOHMER PIANOS USED EXCLUSIVELY IN THIS THEATRE.

FALL, 1891.

Monday, September 14, we will positively offer the best value ever known in the Merchant Tailoring Trade. Think of it.

Suits Made to Order for $20.00
Trousers, $5.00

From the well-known makes of Foreign and Domestic Fabrics, such as Heckamum, Globe, Fairfield, Schagtcooke, Little & Martin, and John Oakes. No better—No more reliable goods can be bought.

We also have a full line of Medium Weight Fall Overcoatings; also, Heavy Weight Winter Overcoatings Made to Order, with All-Silk Lining, for $18.00.

And a special lot of Fancy Silk Vestings, Made to Order, for $6.00

cost elsewhere fully $15.00. Our Written Guarantee is handed to every customer, whether asked for or not, warranting our garments in every particular for one year.

ARNHEIM'S
MAMMOTH TAILORING ESTABLISHMENT,
Bowery and Spring St., NEW YORK.

WEBER
UPRIGHT AND GRAND
PIANOS.
Cash and Instalments.
WAREROOMS,
FIFTH AVE.,
Cor. of W. 16th St., New York City.

OPPOSITE RIVINGTON STREET.
The cost is marked plainly on each hat as it comes from the FACTORY. Most Value, Correct Styles. MONEY SAVED.
McCANN'S, 210 BOWERY.

EMERSON
92 FIFTH AVE.
PIANOS

PREVENT DYSPEPSIA USE
RUNKEL BROS.
BREAKFAST
COCOA
FOR SALE BY ALL GROCERS.

A Mexican fruit tree yields the gum from which "Adams' Tutti Frutti" is made.

66 of New York's Hotels
are within from one to twenty minutes' walk of Grand Central Station where all trains of the New York Central arrive and depart. The service of the Central is superb; its popularity as a passenger route is established. Fifteen through trains daily for the North and West.

After the Theatre, for a good Rest go to the
PURITAN HOTEL
183 BOWERY, N. Y.
8 Doors below this Theatre.

Rooms 50 & 75 Cents per Night.
$3.00 & $3.50 per Week.
This house is Newly and Elegantly Furnished and is Supplied with all the Modern Improvements.
For Gentlemen Only. Open all Night.
TIMBERMAN & TURNER, Proprietors.

"BETWEEN THE ACTS" ALL TOBACCO CIGARETTES.
MANUFACTURED BY
THOS. H. HALL, NEW YORK.
FOR SALE EVERYWHERE.

KRANICH & BACH

Manufacturers of
GRAND, UPRIGHT AND SQUARE
PIANOS,
Ware Rooms, 235-239 East 23d St.,
16 West 125th St., N. Y.
An absolutely first-class Piano at a moderate price.
Pianos sold on Instalments. Pianos to Rent.

ESTABLISHED 1838.

AFRICAN CAPE DIAMONDS

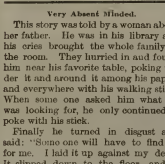
Marvels of Brilliancy, mounted in Solid Gold.
Especially Designed for THEATRICAL WEAR.

LOUIS TOBIAS,
Sole Importer,
166 Bowery, New York.

DAVID YESKY,
THE AMERICAN TAILOR
212 BOWERY,
Opp. Rivington St., NEW YORK.

Overcoats to order, silk or satin lined, from $16.00, up. Suits, to order, from $16.00, up. Pants, to order, from $4.00, up. Give us a trial and be convanced that you can save money.

DAVID YESKY,
—THE AMERICAN TAILOR.—
212 BOWERY.



Very Absent Minded.

This story was told by a woman about her father. He was in his library and his cries brought the whole family to the room. They hurried in and found him near his favorite table, poking under it and around it among his papers and everywhere with his walking stick. When some one asked him what he was looking for, he only continued to poke with his stick.

Finally he turned in disgust and said: "Some one will have to find it for me. I laid it up against my desk. It slipped down to the floor, and I thought I picked it up; but I don't seem to be able to find it now." "What is it you are looking for?" asked his daughter. "Why, my stick, child," cried the old gentleman, "and I don't see where it can be." Of course the stick which he was thrusting into the waste paper baskot and into every corner was the one for which he was searching.—New York Tribune.

ARMAND WOLF,
PROGRAMME PUBLISHER
FOR
MR. H. C. MINER'S ENTERPRISES.

H. C. Miner's Fifth Avenue Theatre, N. Y.
H. C. Miner's People's Theatre, N. Y.
H. C. Miner's Eighth Avenue Theatre, N. Y.
H. C. Miner's Bowery, N. Y.
H. C. Miner's Newark Theatre, Newark, N. J.

PROGRAMME Conitnued.

SYNOPSIS OF SCENERY.

ACT I.—SCENE. New York, Washington Square, January. Betrothal!

ACT II.—Newport in August (18 months later.) Estrangement!

ACT III—Evening of the same day. Separation!

ACT IV.—October.—"Will She Divorce Him?"

The scenery Painted by Seymour D. Parker and constructed by Joseph Thompson.

MUSIC PROGRAMME.

The Following Programme of Music will be Performed by the
PEOPLE'S ORCHESTRA, under the Direction of.....**THOS. W. HINDLEY**

OVERTURE......"Paragraph 3".....SUPPE
(BALLET MUSIC....."Faust".....GOUNOD)
(PATROL....."Pride of the South".....LANSING)
SELECTION....."Tannhauser".....WAGNER
WALTZ....."La Serenata".....D. JASCONE

Next Week, Commencing Monday, Oct. 19th.

Last Season's Great London Success,

Walter Sanford's

Superb production of the powerful Realistic Play, in 5 acts, entitled

MY JACK!

By BENJAMIN LANDECK, Esq. Illustrated with the late Matt Morgan's

12 Scenic Masterpieces.

ROSES-AMERICAN BEAUTIES,
At LE MOULT'S Bowery, near Broome St.

The Furniture used on this Stage is from the Warerooms of Hyman Israel & Sons, No. 99 Bowery.

Children in arms not admitted except at Matinees.

Canes and Umbrellas Checked. Ladies' Toilet and Cloak Room on the 1st main floor.

Any inattention or impoliteness on the part of the Employees should be reported to Mr. A. H. SHELDON, Acting Manager.

HYMAN ISRAEL & SONS, No. 99 BOWERY,
NEW YORK.
DEALERS IN
ARTISTIC FURNITURE, CARPETS, ETC.
Special attention given to fitting up Flats and Apartment Houses.
CREDIT GIVEN IF DESIRED.—

NOTICE!

On Special Credit you can purchase the best of Furniture, Carpets, Bedding, Oil Cloths, etc., etc., at **JOHN MORIARTY'S**, No. 1 Fourth Avenue, opposite 6th Street, at prices that defy competition. *Send for Circular.*

MORIARTY'S.
No. 1 Fourth Avenue, Opp. 6th Street.

A NOTE OF INTRODUCTION.

Dear **JOHN MORIARTY,** I write this in verse,
And hope you won't say, that you never saw worse.
If there's pith in the rhyme, 'tis that same you'll enjoy,
You're a bit of a poet, yourself, my dear boy;
So now I'll proceed, without further excuse,
And introduce, Tom Fay, through this note introduce.

2

He has a young wife and two boys, bouncers both;
You never saw finer ones John on my oath;
And his flat he proposes to furnish anew,
So it is for that reason I send him to you.
And I think and believe, yes, I'd wager a V,
You'll treat him the same as you always have me.

3

My cousin's a sober industrious man,
But is overburdened with wealth, so your **PLAN**
Will suit him far better than buying for cash,
And as guess that soul I gladly am, getting trash.
EASY PAYMENTS is yer big finance won't break,
He'll get furniture, neat, cheap, of excellent make.

4

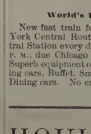
I've given him your **NUMBER, ONE, AVE-NUE FOUR,**
And to-morrow, I think, he'll drop in at your store;
Depend on your money he's good as pure gold,
Ah however fellow tips clip, don't hold.
He pay all his debts, whatever they be due—
At least, I know well that he one hitherto.

5

But, if he, perchance, should be without work,
I kn ow you won't act like a crusty old Turk,
But give him a month to congregate in;
Be assured at its end he'll appear with the tin.
You did it for me, and you'd do it to-day;
So now I'll subscribe myself,
Yours
WILLIAM FAY.

JOHN MORIARTY has no connection with any other store in the city.

DRESS SUITS TO HIRE.



R. BOYARSKY,
Merchant Tailor
167 E. Broadway,
Near Rutgers St., NEW YORK.

World's Fair Special.

New fast train for Chicago by the New York Central Route. Leaves Grand Central Station every day in the week at 1:30 P. M. due Chicago at 9:00 P. M. next day. Superb equipment of Wagner Palace sleeping cars. Buffet, Smoking and Library and Dining cars. No extra fare on this train.

HOULIHAN,
THE SHOEMAKER,
258 Bowery.
Hand Sewed Calf-Skin
SHOES AND GAITERS,
To Order, - $4.00
AND UPWARDS.
Ready Made, - $3.50

LADIES USE ONLY **PRINCESS OF WALES DRESS STAY.** Put up in SETS of THREE to EXACT SIZE Ben required to cover a DRESS WAIST perfectly. Each Stay is STAMPED, showing the position (pin to occupy on the DRESS WAIST.
FULL DIRECTIONS and a Diagram of a DRESS WAIST accompany each set, showing where the Stays are to be placed
FOR SALE EVERYWHERE.

SOHMER PIANOS

Are Preferred by the

Conscientious Musical Instructors and Musicians.

THE CELEBRATED

SOHMER PIANOS

ARE THE

Favorites of the Music Loving Public.

(Editorial from the "New Yorker Staats-Zeitung.")

THE EVOLUTION OF A GREAT HOUSE.

ALL organic creation of nature belonging to the highest order have approached their perfection gradually, and the period of this development embraces about one-third of the life of the species. Only in exceptional cases is this rule violated. This formula of nature applies as well to the spiritual and moral development as it does to the physical. The poet says that it was by the means of work only that the gods succeeded, and Lessing established the aphorism that "talent" means "work and will." With these two elements—work and will—even the highest aims can be attained and the greatest difficulties overcome. He who attains an aim has conquered in this struggle for existence; he survives as the strongest and the fittest.

The observations of all intelligent persons have led them distinctly to notice these truths apply to the development of art and the evolutions of all kinds of art industries, which have become particularly interesting for the reason that they have engaged the attention of such a large number of talented individuals. As soon as any great success has been achieved in one of these sub-divisions of industrial life, the advantages and the gain that accrue attract competition, and necessarily intensify the struggle for existence.

As an application of an individual case, we can instance the situation of the young firm of Sohmer & Co. about fifteen years ago. Piano manufacturing already ranked high among the art industries of the country, both in regard to the quality of pianos made and the enormous amount of capital invested. To embark in an enterprise in this field called for great courage and confidence—courage in recognizing the difficulties that would be encountered, and confidence in the ability ultimately to achieve success. Indeed, Messrs. Sohmer & Co., by entering the list of competitors in the Universal exposition of 1876, in Philadelphia, where they at once won a place of honor among old established firms, demonstrated to the world that they were endowed with these necessary attributes of success.

Looking back at their history, we find that this was the only episode in their career that can be attributed to luck, and that the firm knew how to avail themselves of it, through increased activity and indefatigable work, is acknowledged at the present time both in Europe and in this country. The result was that they soon doubled and then trebled their production of finished instruments. In an unprecedented manner they disclose the ability to force recognition of their worth and the value of the article with which their name is connected so intimately.

In furtherance of the plan and the scope of their operations, and without being or appearing to be obtrusive, they understood how to utilize the public temper and where speech or the printing press did not suffice to enlarge the environment of their fame they had recourse to art, and necessarily sought the aid of the artist. It was no less a person than Mr. Joseph Keppler, who with his pencil depicted in brilliant strokes the triumph of the firm, and while honoring them honored himself. Who does not remember those humorous cartoons, attracting at the same time the earnest attention of the people in which Franz Liszt and, again, Bismarck were depicted as sitting before a Sohmer Grand!

What on these occasions the art of drawing and coloring accomplished as a well-earned tribute to merit, the monthpiece of public opinion—the daily, as well as the periodical press—indorsed in numerous instances without the slightest hesitation. Sohmers, one is almost prompted to say, are favorites of the press. They have never found it necessary to make use of apologetic puffs, as is usual in their branch of business, but, like cultured people, whenever they sent their card to the press it was favorably received, and to day the press returns its compliments to them.

The growth of this establishment, even in this progressive land, is almost without parallel. From making 150 instruments per year, as they did in the beginning, the firm now actually make and finish 3,000 pianos annually, and employ about 350 workmen all the year round. Their factory building is located in Astoria, its dimensions being 100 feet front, 200 feet deep, and six stories high. The lumber-yards have an area of 30,000 square feet, but this does not represent all the space devoted to their establishment, for on the corner of Fourteenth Street and Third Avenue, they occupy in addition to their splendid warerooms a four-story edifice, in which can be found the polishers and tuners of the firm, who add the last finishing touches to the parlor grand, upright and concert grand pianos that are shipped by the firm to all points of the compass. Square pianos, which but few people of musical taste now fancy, do not figure very largely in piano-making at this date.

As to the artistic value of these instruments, no weightier evidence can be adduced in their favor than that of the constantly increasing demand for them No salesrooms in this line of business are so constantly crowded with pianists, music teachers, and others interested in music, than are those of Sohmer & Co. With his natural suavity and pleasing manners, the senior member of the firm, Mr. Hugo Sohmer can be seen imparting information to both friends and strangers, and here also may be seen Mr. Joseph Kuder the technical superintendent, as well as Mr. Charles Fahr, who has charge of the finances and advertising and Mr. George Reichmann in charge of the warerooms, as chief salesman. To what extent this immense work has been subdivided by these four partners, whose efforts have attained such gratifying results, can hardly be comprehended by the layman. The music trade press has paid a great and worthy tribute to their restless energy, to their indefatigable thought, and activity, which are now universally recognized by all who come in contact with them.

In accordance with the rules adopted to perfect their relations with the outer world, the firm have also thoroughly adjusted their own internal organization. The four men who compose the firm represent an absolutely united body; united not by blind chance, but by the conscious feeling and the thorough knowledge of their high aims and purposes. It needs only a superficial observation to perceive that here exists a spirit of harmony seldom met elsewhere, in spheres where men are supposed to co-operate for a common result.

This is one of the reasons why the firm exercise such powerful influence upon their outside representatives, and through them upon the industry of the world at large, and the masses from whom the piano purchasers are drawn; and these very influences make their relations to their competitors a unique example of the result of the highest mercantile ethics applied particularly to a line of industry in which the competition is so acute.

Considering, as we have already stated, that the piano business at the time of the founding of the firm of Sohmer & Co. had already reached a highly flourishing state, making it exceedingly difficult for beginners to enter the field, the success of this house appears in contrast yet more brilliant, and places its members in the most favorable light. This light becomes the more intense, in view of the fact that since the establishment of the firm, a number of financial crises have swept over the land, throwing obstacles in the path of great enterprise, and crippling countless numbers of them. The labor troubles also, which in many cases paralyzed industry—and a few months ago this particular industry—must be taken into consideration. These disturbances did not affect the house of Sohmer & Co. The business tact and commercial knowledge of the members of the firm enable them successfully to encounter at any time, financial emergencies and workingmen's demands, the latter always being met by them in a spirit of conciliation, without which industry does not seem to be able to prosper.

Whoever carefully considers the remarkable career of this firm will understand how the house of Sohmer & Co. has reached its present pinnacle of fame.

From the "NEW YORK TIMES."

"Exceptional durability, combined with perfection of touch and tone, make the Sohmer Piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught."

From the "NEW YORK WORLD."

"The history of this firm in latter years, and the wonderful durability combined with perfection of tone and touch, of the square, upright and grand Pianos, are known to hundreds of musicians, and in thousands of homes all over the world."

From the "NEW YORK SUN."

"Messrs. Sohmer & Co. are a progressive house, and their constant aim has been always to gratify the desires of their many customers."

From the "NORTH AMERICAN REVIEW."

"The laurels of the firm of Sohmer & Co. have been justly earned and cheerfully bestowed."

From "PUCK."

"The name of Sohmer & Co. upon a piano is a guarantee of its excellence."

From "JUDGE"

"Any person wishing to purchase a strictly first-class piano, is advised to visit the salesroom of Sohmer & Co., 149–155 E. 14th St., New York City."

From "FRANK LESLIE'S ILLUSTRATED NEWSPAPER."

"The name of Sohmer & Co. has become a synonym for liberality and enterprise throughout both continents, and the future of the house cannot fail to worthily sustain the past record and achievement."

THE SOHMER PIANOS ARE USED IN THE FOLLOWING INSTITUTIONS:

N. Y. College of Music. **Villa de Sales Convent, Long Island.** **Vogt's Conservatory of Music,**
N. Y. Normal Conservatory of Music. **Villa Maria Convent.** **Philadelphia Conservatory of Music.**
Convent of the Sacred Heart, Manhattanville, N. Y., *and almost all of the leading first-class theatres in New York and Brooklyn.*

RECEIVED FIRST PRIZE, CENTENNIAL EXPOSITION, PHILADELPHIA, 1876

RECEIVED FIRST PRIZE AT MONTREAL, CANADA, 1881 AND 1882.

WALLACH BROS.,, THE NOBBY HATTERS,

244 BOWERY, Opposite Stanton Street, NEW YORK.

All the Latest Fall Styles and Colors Now Ready.

Our $1.50 Hat, elsewhere $2.25. Our $1.90 Hat, elsewhere $2.50.

H. C. MINER'S PEOPLE'S THEATRE,

Mr. H. C. MINER, - - Sole Proprietor and Manager
Mr. A. H. SHELDON, - - - - - Acting Manager

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors Open, Matinee, at 1.30 o'clock. Commences at 2 o'clock

The MASON & HAMLIN LIKET ORGAN used at this Theatre.

Seats may be secured one week in advance. Box Office open from 9 A. M. until 9 P. M.

PRICES OF ADMISSION:
25 cents, 35 cents, 50 cents, 75 cents and $1.00.

WEDNESDAY | MATINEES | SATURDAY

PROGRAMME

Commencing Monday Ev'g, Sept. 14th, 1891.

SPECIAL ENGAGEMENT OF THE PEERLESS EMOTIONAL ACTRESS,

EVA MOUNTFORD,

IN A NEW VERSION OF

EAST LYNNE.

(Adapted by herself from Mrs. Henry Wood's famous novel).

Under the Management of JOHN M. HICKEY.

Sir Francis Levison	Harold Hartsell
Archibald Carlyle	Alexander Kearney
Lord Mount Severn	George Reno
Richard Hare	William Montgomery
John Dill	John F. Watson
James	Henry Sullivan
Jasper	Horace Winters
Policeman	Charles Wetmore
Barbara Hare	Lizzie Fletcher
Cooney	Annie Ware
Joyce	Miss Malina
Wilson	Carrie Lee
Susan	Etta Moore
Little Isabel	Baby Parker

—AND—

EVA MOUNTFORD.....as..... { Lady Isabel / and / Madame Vine

—SYNOPSIS—

ACT I.—THE HONEYMOON.
ACT II.—THE ELOPEMENT.
ACT III.—REPENTANCE.
ACT IV.—EXPIATION.
ACT V.—UNTIL ETERNITY.

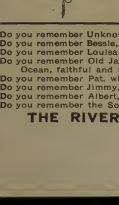
Col. John J. Foster	...	For	Representative
George Reno	...	Eva Mountford	Stage Manager

MUSIC PROGRAMME.

The Following Programme of Music will be Performed by the PEOPLE'S ORCHESTRA, under the Direction of.....THOS. W. HINDLEY

OVERTURE	"Bohemian Girl"	BALFE
PICCOLO-SOLO	"Will O The Wisp"	J. COE
	(Performed by E. Zibo.)	
SELECTION	"Rodigone"	A. SELTZER
GAVOTTE	"Gainsborough"	NICHOLSON
INTERMEZZO	"On Tip Toe"	LAMONT

Commencing Monday, September, 21st,



John A. Stevens

In his Celebrated Melodrama

UNKNOWN

Do you remember Unknown in his tatters?
Do you remember Bessie, the Sunbeam of Roven Park?
Do you remember Louisa who scolds Pat?
Do you remember Old Jack Salt the Breeze from the Ocean, faithful and true?
Do you remember Pat, whose American blood boils?
Do you remember Jimmy, with his lacerated heart?
Do you remember Albert, the timid lover?
Do you remember the Songs, Charms, the Scenery,

THE RIVER MYSTERY ?

WALLACH BROS., THE NOBBY HATTERS,

244 BOWERY, Opposite Stanton Street, **NEW YORK.**

—— All the Latest Fall Styles and Colors Now Ready.——

Our $1.50 Hat, elsewhere $2.25. Our $1.90 Hat, elsewhere $2.90.

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EAST LYNNE.

(Adapted by herself from Mrs. Henry Wood's famous novel).

Under the Management of JOHN M. HICKEY.

Sir Francis Levison	Harold Hartsell
Archibald Carlyle	Alexander Kearney
Lord Mount Severn	George Reno
Richard Hare	William Montgomery
John Dill	John F. Watson
James	Henry Sullivan
Jasper	Horace Winters
Policeman	Charles Wetmore
Barbara Hare	Lizzie Fletcher
Cooney	Annie Ware
Joyce	Miss Malma
Wilson	Carrie Lee
Susan	Etta Moore
Little Isabel	Baby Parker

—AND—

EVA MOUNTFORD ..... as ..... { Lady Isabel / Madame Vine

SYNOPSIS

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ACT III.—REPENTANCE.
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Col. John J. Foster	For	Representative
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THE MOST HIGHLY ENDORSED TOILETRIES MADE—ONCE USED—ALWAYS USED

Julia Marlowe

(MRS. ROBERT TABER)

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431 SO. WABASH AVENUE
CHICAGO, U. S. A.

TELEPHONE WABASH 8171

JULIA MARLOWE
TOILET REQUISITES
KNOWN THE WORLD OVER
AS
RECOMMENDED & USED
BY
JULIA MARLOWE
ELLEN TERRY
GALLI CURCI
ROSA RAISA
GERALDINE FARRAR
CECELIA LOFTUS
TITTA RUFFO
SIR HARRY LAUDER
MURATORE
MARGERY MAXWELL
TITO SCHIPA
IRENE PAVLOSKA
EDITH MASON
MARY MCCORMIC
WILLIAM GILLETTE
NAMARA
MARION TELVA
JULIA CLAUSSEN
HATTIE WILLIAMS
MARIE DORO
ELENORE CISNORIS
MAY ROBSON
CARMEN SUPERBA
FLORENCE MACBETH
TRIXIE FRIGANZA
LOUISE HOMER
ROSE STAHL
CHRISTIE MCDONALD
ORVILLE HAROLD
ALICE GENTLE
DEFRERE
CICCOLINI
FORREST LAMONT
VIRGILIO LAZZARI
MARIA CLAESSENS
INA BOURSKAYA
BONCI
RIMINI
HECTOR DU FRANNE
CHARLES HACKETT
EDWARD JOHNSON
DONALD ROBERTSON
AMY ROSELLE
CRIMI
MARSHALL
BAKLANOFF
MINGHETTI
MUZIO
LOUIS MANN
CLARA LIPMAN
LILLIAN RUSSELL
TAMAKI MIURO
ELSIE JANIS

ENDORSED AND USED BY GRAND OPERA AND STAGE STARS FOR THE PAST 34 YEARS

WALLACH BROS., THE NOBBY HATTERS,

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All the Latest Fall Styles and Colors Now Ready.

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Wilson	Carrie Lee
Susan	Etta Moore
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EVA MOUNTFORD ..... as	LADY ISABEL MADAME VINE

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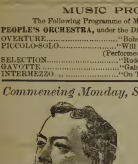

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PEOPLES THEATRE

MR. H. C. MINER — SOLE PROPRIETOR & MANAGER

J. CHARLES DAVIS — ACTING MANAGER

ARMAND WOLF, — **Week Commencing Monday, October 29, 1888.** — **Publisher**

JOSEPH ETTENGER,

The Artistic Tailor,

32 CANAL STREET.

Will be pleased to see his friends and patrons, where he is now displaying an elegant stock of fine Imported Fall and Winter Styles of the latest designs at exceedingly low figures. Fine workmanship and perfect fit guaranteed.

RAMSEY'S BITTERS.

Greatest known Tonic for all Stomach Disorders. Best preventative for indigestion: taken before retiring with water and sugar, it will calm the eyes em.

BRADY & DOYLE,

UP-TOWN AGENTS,

199 BOWERY.

Having secured the up-town Agency for

Ramsey's Trinadad Bitters

the finest imported, we are prepared to promptly execute all orders.

Single Case, (24 bottles)	$12.50
Half Case, (12 bottles)	6.50
Quarter Case, (6 bottles)	3.50
One (1) bottle	.75

BRADY & DOYLE, 199 Bowery.

LADIES! Ask for the FAIR AND SQUARE RIBBON. The best made.

REMINGTON STANDARD TYPEWRITER.

CREDIOT

THE CELEBRATED

PIANOS. **SOHMER** *PIANOS.*

ARE AT PRESENT THE MOST POPULAR

And PREFERRED BY THE LEADING ARTISTS.

Nos. 149 to 155 EAST FOURTEENTH STREET, NEW YORK.

Harriet Beecher Stowe in one of her works says that it is a woman's mission to beautify and adorn life. The manufacturers of the "*Fair and Square*" ribbons seem to be doing their share in supplying the material for the carrying out of this mission. What cannot be matched in the "Fair and Square" must indeed be in odd shade.

BETWEEN THE ACTS,

Messrs. **BRADY & DOYLE,**

(Formerly of the Seventh Ward,)

Would be pleased to meet their friends in the

—CAFE—

OF THE

People's Theatre,

Of which they have lately taken possession.

A LUCKY ITHACAN.

Alonzo C. Edwards Draws $5,000 in The Louisiana State Lottery.

Learning this morning that there was no doubt but what Alonzo C. Edwards was the lucky Ithacan who held one-twentieth of ticket No 31,859 which drew the second capital prize of $10,000 in the drawing of the Louisiana State Lottery held on the 11th inst., our reporter at noon to-day, called at his residence to learn the truth of the matter.

Mr. Edwards is a hard-working mason who has lived in Ithaca twenty years, and has no real estate of his own, and rents the south end of the one story, unpainted house, marked No. 79 on Linn Street. Mr. Edwards was just returning from his work as our reporter reached the house and he was asked if he was the lucky holder of the above mentioned ticket, and he smilingly said that he was.

"Have you received the money?" asked the reporter.

"If seeing is believing, you can look at the draft that I received this morning," and Mr. Edwards took from his pocket a draft on New York which was as good as gold, the face value being $4,995, five dollars being deducted for cost of draft.

"I suppose," said the reporter, "that this money comes very convenient at this time."

"Indeed it does. I was a little surprised when I saw in the list of prizes that I had drawn $5,000. I paid a dollar for the ticket; though I have purchased several this year. I mean now to have a snug little home of my own, and make my family as comfortable as possible. There are five of us, myself, wife and three little girls," and he pointed to his family group who stood near the window, all of whom looked very happy at the good fortune that had fallen to the

"Shall you try your luck again?" asked the reporter.

"Oh, yes," said Mr. Edwards, "I shall buy my ticket occasionally, but shall not let my good fortune run away with me. [illegible] of it so I can now have a home of my own." Mr. Edwards [illegible] draft to his wife which he said he should [illegible] First [illegible] of the money [illegible] which he [illegible]

LARGEST ASSORTMENT

OF

GUNS, REVOLVERS, FISHING TACKLE,

Sporting Goods,

C. RECHT,

183 BOWERY,

Depot for Theatrical Stage Hardware.

McCANN'S

$1.90 & $2.90 Derby Hats

(Styles Always Correct)

ARE THE BEST VALUE

EVER OFFERED FOR THE MONEY.

218 BOWERY,

Near Prince Street

FOLEY,

The Cheapest Florist

ON THE BOWERY.

Artistic Floral Designs for all occasions. Every kind of decoration.

189½ BOWERY,

Near People's Theatre, NEW YORK.

Estimates cheerfully given.

LATE MANAGER FOR LE MOULT

QUICK — SHINE

R. MULLER,

Plumber, Steam & Gas Fitter,

Closets, Bath Tubs, Sinks, etc., etc.,

JOBBING PROMPTLY ATTENDED TO.

Croton Water introduced into Stores, Dwellings, etc., on the most reasonable terms.

134 Chrystie Street.

The Plumbing and Gas Fitting in this Theatre was done by Mr. R. MULLER.

S. EPSTEIN & SON, ARTISTIC Home Furnishing, **99 BOWERY.** Furnishing Flats and Apartments a specialty. Liberal terms to parties wishing accomodation.

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Telephone Call, "SPRING 67"

EXECUTIVE STAFF.

J. Chas. Davis ..... Acting Manager
W. W. WALTERS. ..... Treasurer
JAS. H. BUCKEN..... Assistant Treasurer
P. J. OEHL. ..... Musical Director
MAEDER & SCHAFFER. ..... Scenic Artists
P. J. McDONALD ..... Master Mechanic
CHARLES NORMAN..... Property Man
WILLIAM F. CONNORS..... Chief Electrician
W. H. PHILLIPS. ..... Chief Engineer
WM. S. CLARK ..... Advertising Agent
CALCIUM EFFECTS...Brookl n Calcium Light Co
M. L. SHARKEY ..... Doorkeeper
CHARLES CARTER..... Janitor
MAX KAMAK..... Night Watchman
JAMES MEALEY..... Messenger
Mrs. MEALEY ..... Matron

NEXT WEEK

SHADOWS OF A GREAT CITY

Will be presented before the patrons of the People's Theatre for one week, with the regular Wednesday and Saturday matinees. Originally produced at McVicker's Theatre, Chicago, for five consecutive weeks in 1884. It has since that time been successfully presented in all the leading theatres throughout this country, and was recently produced at the Theatre Royal, Melbourne, Australia. The play is under the management of Chas. B. Jefferson, Thos. Jefferson, (sons of Jos. Jefferson, and L. R. Shewell, and will be presented by a cast marvelously adapted to the requirements of the characters of the drama, the admirable scenic effects, specially constructed for this play, are a marked and impressive feature, all the scenery and properties necessary to its production being carried by the company, and are of the most costly and elaborate character. The tour of the "Shadows of a Great City" has been a grand universal ovation wherever it has been produced, notably New York, Philadelphia, Boston, Chicago, St. Louis, Washington, Baltimore, Pittsburgh and San Francisco. "Shadows of a Great City is thoroughly original in its plot, its situations and clearly defined characters. Its scenic surrounding are elaborate and beautiful, and some of the more prominent effects are realistic to a degree rarely seen on the stage. The story is compactly and gracefully told in the dialogue and the action is brisk. The incidents follow one another naturally and effectively.

FOR

Correct Styles,
Best Qualities,
Lowest Prices.

CALL AT

WALLACH BROS.,
THE NOBBY HATTERS,
244 Bowery,
Our **$1.90** Hat guaranteed the best in the city.

A DELIGHTFUL SURPRISE.

Visitors to the Dairy Kitchen on Union Square should try among hundreds of choice things offered, Ice Cream Soda, with real fruit juices, Milk Shake, Lemonade, Chocolate Creams, Bon Bons, Chocolates, Caramels, Ice Cream, Ices, Salads, Oyters, Meats, etc The result will be highly gratifying every way, both in delicious flavor, quality and price. Everything we make is absolutely pure, wholesome and marvellously good. Open after the play. Charming music day and evening.

TWO for ONE.
IT MUST BE A FACT,

As many customers remark this daily—that they can get two suits at our house for the price formerly paid for one. The same is also said of our lines of Trouserings. Our **$16** and **$20** Suitings, and **$4** and **$5** Trouserings are positively of the choicest and most desirable fabrics made, and are decided bargains We have at least **1,700** styles to select from, suitable for fine dress or business wear. Our **$18** overcoat far surpasses any overcoat offered at that price. We particularly invite an inspection of our work and show a full line of sample garments. Our guarantee is always given with every garment, warranting it in every way for one year. Samples, fashion review, and rule for self-measurement sent free on application.

ARNHEIM'S
MAMMOTH TAILORING ESTABLISHMENT,
BOWERY AND SPRING STREET.

NEXT WEEK,

Shadows of a Great City.

USE STAR SKIRT BRAID.

The Furniture used on this stage is from the Warerooms of S. Epstein & Son, 99 Bowery.

Children in arms not admitted except at matinees.

Ladies' Toilet and Cloak Room on the left main floor.

Opera Glasses to hire in the lobby. Coats and umbrellas checked.

The Bamboo and RattanFurniture used in this theatre is from the celebrated firm, Wakefield Rattan Co.

The Marble Work by A. Shaffer & Son, 209 and 211 East 22d Street.

The Sanitary Plumbing by R. Muller, 134 and 136 Chrystie Street.

Decorations by Messrs. Charles Moore and Charles Norman.

New Scenery by Maeder and Schaffer.

Floral decora tions from FOLEY, THE FLORIST, 180 Bowery.

The alteration and improvements have been made under the personal supervision of Mr. Thos. W. Moore.

The Remington Typewriter is used in all of Mr. Miner's Theatres.

ESTABLISHED 1840.

TEETH EXTRACTED
POSITIVELY WITHOUT PAIN.
By the use of NITROUS OXIDE or LAUGHING GAS.
BY
Dr B. H. DUPIGNAC,
SUCCESSOR TO PRETEAUX FRES.,
French Dentist,
159 BOWERY.
Fifth house above Broome Street, New York.
Open Sundays and Evenings until 9 P. M.

MacBRIDE,
HATTER & FURRIER,
326 Grand Street,
HIGH AND MEDIUM QUALITIES.
ELEGANCE AND DURABILITY.
Near Orchard Street.

ESTABLISHED 1848.
AFRICAN CAPE DIAMONDS,
Marvels of Brilliancy, mounted in Solid Gold, Especially Designed for
THEATRICAL WEAR,
SOLE IMPORTER,
166—Bowery—166

NOTICE.

On Special Credit you can purchase the best of Furniture, Carpets, Oil Cloth, &c., at JOHN MORIARTY'S, No. 1 Fourth Avenue, opp. 6th Street, at prices that defy competition.

MORIARTY'S,
No. 1 Fourth Avenue,
opp. 6th Street.

MORIARTY'S CAMPAIGN SONG.

I. Unfurl the glorious Banner,
Let Freedom's Emblem wave
O'er all this land of Liberty,
Omnipotent to Save!
Let all men read the motto
And countless thousands sing
That sure in next November
"May the best Americans win!"

II. For 'tis a Solemn Duty
We to our Country owe,
To place in high positions
The best men that we know;
That they may govern rightly,
With Vigor and with Vim,
And stand by the old motto,
"May the best Americans win!"

III There is another duty,
A duty sacred, too,
Which should be your ambition,
And mine the same as you,
To have your home well furnished,
And when you do begin,
Just sing the good old motto,
"May the best Americans win!"

IV. Then go to Moriarty
At One Fourth Avenue
And there get Special C[illegible]
As lots be[illegible]
You'll
Now

RUNKEL BROS
VIENNA SWEET
CHOCOLATE

Fall and Winter Styles now Ready.

KINAVAN'S
CELEBRATED
HAND SEWED
CAITERS.
The most durable and Stylish Shoes in the market.
Ready Made from - $3.00 up
To Order from - - $4.00 up
FINE DRESS WORK A SPECIALTY.
86 BOWERY, NEW YORK.
Near Hester.
336 Fulton St., Brooklyn,
Near Court.

McDONNELL'S
OYSTER HOUSE,
108 Bowery, near Grand St.
The largest, neatest and most commodious Oyster House in the neighborhood.
SUITABLE FOR THEATRE PARTIES.

THESE
FAIR AND SQUARE
MARK.
This Label is on the Best Ribbon Made.

ASK YOUR GROCER FOR
Fleischmann's
VIENNA & HOME MADE BREAD
NONE GENUINE WITHOUT OUR LABEL.

145 & 147 Bowery.
Nicoll the Tailor
771 Broadway Cor. 9th St.

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Week Commencing Monday, October 29th.
WEDNESDAY--Matinees--SATURDAY

THEODORA,
THE LION QUEEN.

WITH THE FOLLOWING GREAT CAST.

Fabian.....William F. Clifton
Justinian.....Edward A. White
Marcellus.....Walter Standish
Chilperic.....Fred Hooker
Bellisarius.....Lawrence Williams
Photius.....Mr. H. S. Forringer
Marcus.....B. F. Pierce
Marius.....H. E. Baker
Sergius.....W. Lawrence
Harpax.....H. S. Forringer
Executioner.....Frank Carleton
Drusus.....Al. E. Lohman
Persian Ambassador.....R. Labes
Tamarah.....Mrs. F. Hooker
Antonina.....Miss May Standish
Zafrie.....Miss Cherrie Bevan

—and—

THEODORA.....PHOSA McALLISTER

A DEN OF LIVING LIONS!

A TROUPE OF

NAUTCH DANCERS.

MISS CHERRIE BEVAN, MISS FRANKIE PARKER,
MINNIE WINN, GEORGIA LaFRANCE, and
ANNA BELL, MAZIE PARKER,

Goths, Nubians, Ambassadors, Eunuchs, Nandals, by the Auxiliary Corps.

SYNOPSIS.

ACT I.—Scene 1. Reception of the Ambassadors. Scene 2. A Gresehopper of the Circus and a Court Butterfly. Nautch Dance by Misses Bevan, Parker, Bell and LaFrance. Scene 3. The Lion Tamer's Den at the Circus. The past recalled.
ACT II.—Garden on the Banks of the Bosphorus. The Conspiracy. The Song of the Poet Elorian.
ACT III.—The Cabinet of Justinian. The Murder of Marcellus.
ACT IV.—Scene 1. House of Fabian. The Discovery. Scene 2. The Emperor's Box at the Circus. The Revolt.
ACT V.—Scene 1. Vaults at the Palace. Scene 2 The Lion Tamer's Den. Deaths of Fabian. The Furies Revenge of Justinian.

MUSIC PROGRAMME.

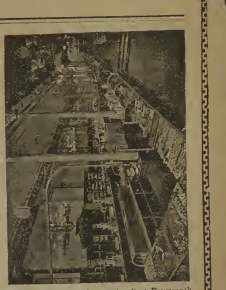
Overture.—"Adelaide".....Heinsdorf
Collocation of German Airs, arranged by.....P. J. Oehl
(Dedicated to Mrs. J. Chas. Davis)
Medley—"Waddy Googan."".....Braham
Serenade—"Ethiopian."".....Puerner
(Banjo Imitations.)
P. J. Oehl, Musical Director.

WALTER STANDISH.....Stage Manager
W. C. PETERSON.....Representative
FRANK CARLETON.....Master of Properties
RICHARD LABES.....Master Carpenter
AL. E. LOHMAN.....Musical Director

LOVER OF ROSES.—Flowers, symbols of love, to be offered as a gift, should be only of the choicest kind. At A. Le Moult's none but the select are sold. A. Le Moult, the Florist, has only one store. Estab. 1865, Nos. 173 and 174 Bowery, near Broome.—Editor.

SOHMER PIANOS USED EXCLUSIVELY IN THIS THEATRE.

CHEW VIRGIN LEAF TOBACCO

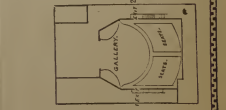


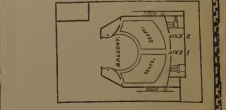
DAIRY KITCHEN, 44 and 46 East Fourteenth Street (Union Square). Largest, best, most magnificent. 7,000 delighted patrons daily, or over 2,000,000 a year. Five separate floors, 44 feet of Viands, Purest Candies, most delicious Ice Cream, Ice Cream Soda with real fruit juices—all guaranteed to be of the highest standard of excellence. Prices most reasonable. Charming music day and evening. Delightful place for supper parties after the play. Open until 2 A. M. No branch houses.
GEO. D. SMITH, Proprietor.

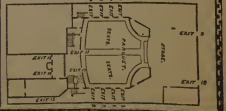
ART EMBROIDERIES,
FALL STYLES. 1888,
NOW READY.
GRIFFIN'S,
865 Grand Street, New York.

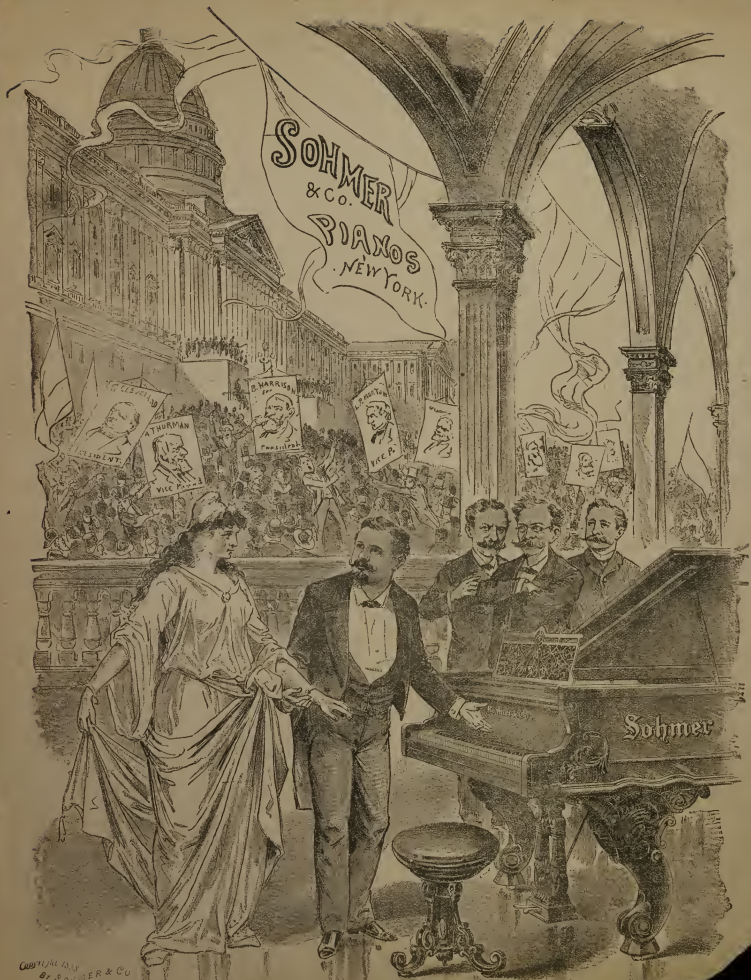
Exits from this Theatre.

ORCHESTRA.—Nos. 1, 2, 3, 4, 5, 6, 7 & 11, 12, 13, and 14, lead to the BOWERY. Nos. 9 and 10 lead to CHRYSTIE STREET.
BALCONY and GALLERY.—Nos. 1 to 8 lead to the BOWERY.









Oh, come, fair Columbia, and turn from the crowd
Of political combatants, clamoring loud;
Oh, leave them to bicker and quarrel and jar,
Like the flats and the sharps [illegible]

And turn to the instrument perfect, com[illegible]
That beats Time himself, and can
For th[illegible] PIANO, [illegible]

PEOPLES THEATRE

MR. H. C. MINER — SOLE PROPRIETOR & MANAGER

J. CHARLES DAVIS — ACTING MANAGER.

ARMAND WOLF, **Week Commencing Monday, October 29, 1888.** **Publisher**

JOSEPH ETTENGER,
The Artistic Tailor,
52 CANAL STREET.
Will be pleased to see his friends and patrons, where he is now displaying an elegant stock of fine Imported Fall and Winter Styles of the latest designs at exceedingly low figures. Fine workmanship and perfect fit guaranteed.

RAMSEY'S BITTERS.
Greatest known Tonic for all Stomach Disorders. Best preventative for Indigestion; taken before retiring with water and sugar, it will calm the ?ys em
BRADY & DOYLE,
UP-TOWN AGENTS,
199 BOWERY.
Having secured the up-town Agency for
Ramsey's Trinadad Bitters
the finest imported, we are prepared to promptly execute al orders.
Single Care, (24 bottles)..... $12.50
Half Case, (12 bottles)..... 6.50
Quarter Case, (6 bottles)..... 3.50
One (1) bottle..... .75
BRADY & DOYLE, 199 Bowery.

LADIES! Ask for the FAIR AND SQUARE RIBBON. The best made.

REMINGTON STANDARD TYPE WRITER.
WYCKHOFF SEAMANS & BENEDICT
327 BROADWAY
The grandest production of the Season will be that of Theodora the Lion Queen.

THE CELEBRATED
PIANOS. **SOHMER** *PIANOS.*
ARE AT PRESENT THE MOST POPULAR
And PREFERRED BY THE LEADING ARTISTS.
Nos. 149 to 155 EAST FOURTEENTH STREET, NEW YORK.

Harriet Beecher Stowe in one of her works says that it is a woman's mission to beautify and adorn life. The manufacturers of the "*Fair and Square*" ribbons seem to be doing their share in supplying the material for the carrying out of this mission. What cannot be matched in the "Fair and Square" must indeed be on odd shade.

BETWEEN THE ACTS,
Messrs. **BRADY & DOYLE,**
(Formerly of the Seventh Ward,)
Would be pleased to meet their friends in the
—CAFE—
OF THE
People's Theatre,
Of which they have lately taken possession.

A LUCKY ITHACAN.

Alonzo C. Edwards Draws $5,000 in The Louisiana State Lottery.

Learning this morning that there was no doubt but what Alonzo C. Edwards was the lucky Ithacan who held one-fourtenth of ticket No. 31,400 which drew the second capital prize of $100,000 in the drawing of the Louisiana State Lottery held on the 15th inst., one reporter at once to-day, called at his residence to learn the truth of the matter.

Mr. Edwards is a hard-working mason who has lived in Ithaca twenty years, and has no real estate of his own, and rents the south end of the one story, si painted house, marked No. 73 on Linn Street. Mr. Edwards was just returning from h's work as our reporter reached the house and he was asked if he was the lucky holder of the above mentioned ticket, and he smilingly said that he was.

"Have you received the money?" asked the reporter.

"If seeing is believing, you can look at the draft that I received this morning," and Mr. Edwards took from his pocket, a draft on New York which was as good as gold, the face value being $4,995, five dollars being deducted for cost of draft.

"I suppose," said the reporter, "that this money comes very convenient at this time."

"Indeed it does. I was a little surprised when I saw in the list of prizes that I had drawn $5,000. I paid a dollar for the ticket; though I have purchased several this year. I mean now to have a snug little home of my own, and make my family as comfortable as possible. There are five of us, myself, wife and three little girls," and he pointed to his family group who stood near the window, all of whom looked very happy at the good fortune that had fallen to them.

"Shall you try your luck again?" asked the reporter.

"Oh, yes," said Mr. Edwards, "I shall try my luck occasionally, but shall not let my good fortune run away with me. The first part of it I can now have a home of my own," and Mr. Edwards handed over the draft to his wife which he said he should have cashed at the First National Bank, and the money placed where it would be safe.—*Ithaca (N. Y.) Journal*, Aug. 27.

LARGEST ASSORTMENT
OF
GUNS, REVOLVERS, FISHING TACKLE,
Sporting Goods,
C. RECHT,
183 BOWERY,
Depot for Theatrical Stage Hardware.

McCANN'S
$1.90 & $2.90 Derby Hats
(Styles Always Correct)
ARE THE BEST VALUE
EVER OFFERED FOR THEM NEY.
218 BOWERY,
Near Prince Street.

FOLEY,
The Cheapest Florist
ON THE BOWERY.
Artistic Floral Designs for all occasions. Every kind of Decoration.
189 BOWERY,
Near People's Theatre, NEW YORK.
Estimates cheerfully given.
LATE MANAGER FOR LE MOULT

QUICK ORIGINAL CHALLENGE BLACKING SHINE

PREPARED BY
Jas. Mason
104, 106, N. FRONT, ST. PHILADA.
Never Cracks the Leather.

R. MULLER,
Plumber, Steam & Gas Fitter,
Closets, Bath Tubs, Sinks, etc., etc.,
JOBBING PROMPTLY ATTENDED TO.
Croton Water introduced into Stores, Dwellings, etc., on the most reasonable terms.
134 Chrystie Street.
The Plumbing and Gas Fitting in this Theatre was done by Ms. R. MULLER.

L[illegible]LIN & SON, ARTISTIC Home Furnishing, 99 BOWERY. Furnishing Flats and Apartments a specialty. Liberal terms to parties wishing accomodation.

PEOPLE'S THEATRE,

Mr. E. G. MINER,
SOLE PROPRIETOR AND MANAGER,
199, 201, 203 and 205 Bowery,
NEW YORK.
Telephone Call, "SPRING 67"

EXECUTIVE STAFF.

J. Chas. Davis ..... Acting Manager
W. W. WALTERS. ..... Treasurer
[illegible]AS. H. BUCKEN..... ....Assistant Treasurer
[illegible]. J. OEHL. ..... Musical Director
MAURER & SCHAFFER.. ..... Scenic Artists
J. J. McDONALD ..... Master Mechanic
CHARLES NORMAN ....Property Man
WILLIAM F. CONNORS .....Chief Electrician
W. H. PHILLIPS..... Chief Engineer
WM. S. CLARK ..... Advertising Agent
CALCIUM EFFECTS. ..Brooki n Calcium Light Co
M. L. SHARKEY..... ..... Doorkeeper
CHARLES CARTER..... ..... Janitor
MAX KAMAK..... .....Night Watchman
JAMES MEALEY..... .....Messenger
Miss MEALEY ....Matron

NEXT WEEK

SHADOWS OF A GREAT CITY

Will be presented before the patrons of the People's Theatre for one week, with the regular Wednesday and Saturday matinees. Originally produced at McVicker's Theatre, Chicago, for five consecutive weeks in 1884. It has since that time been successfully presented in all the leading theatres throughout this country, and was recently produced at the Theatre Royal, Melbourne, Australia. The play is under the management of Chas. B. Jefferson, Thos. Jefferson, Joseph Jefferson, and L. R. Shewell, and will be presented by a cast marvelously adapted to the requirements of the characters of the drama, the admirable scenic effects, specially constructed for this play, are a marked and impressive feature, all the scenery and properties necessary to its production being carried by the company, and are of the most costly and elaborate character. The tour of the "Shadows of a Great City" has been a grand universal ovation wherever it has been produced, notably New York, Philadelphia, Boston, Chicago, St. Louis, Washington, Baltimore, Pittsburgh and San Francisco. "Shadows of a Great City is thoroughly original in its plot, its situations and clearly defined characters. Its scenic surrounding are elaborate and beautiful, and some of the more prominent effects are realistic to a degree rarely seen on the stage. The story is compactly and gracefully told in the dialogue and the action is brisk. The incidents follow one another naturally and effectively.

FOR

Correct Styles,
Best Qualities,
Lowest Prices,

CALL AT

WALLACH BROS.,
THE NOBBY HATTERS,
244 Bowery,

Our **$1.90** Hat guaranteed the best in the city.

A DELIGHTFUL SURPRISE.

Visitors to the Dairy Kitchen on Union Square should try among hundreds of choice things, offered, Ice Cream Soda, with real fruit juices, Milk Shake, Lemonades, Chocolate Creams, Bon Bons, Chocolates, Caramels, Ice Cream, Ices, Salads, Oysters, Meats, etc. The result will be highly gratifying every way, both in delicious flavor, quality and price. Everything we make is absolutely pure, wholesome and marvellously good. Open after the play. Charming music day and evening

TWO for ONE.
IT MUST BE A FACT,

As many customers remark this daily—that they can get two suits at our house for the price formerly paid for one. The same is also said of our lines of Trouserings. Our **$10** and **$20** Suitings, and **$4** and **$5** Trouserings are positively of the choicest and most desirable fabrics made, and are decided bargains. We have at least **1,700** styles to select from, suitable for fine dress or business wear. Our **$10** overcoat far surpasses any overcoat offered at that price. We particularly invite an inspection of our work and show a full line of sample garments. Our guarantee is always given with every garment, warranting it in every way for one year. Samples, fashion review, and rule for self-measurement sent free on application.

ARNHEIM'S
MAMMOTH TAILORING ESTABLISHMENT,
BOWERY AND SPRING STREET.

NEXT WEEK,

Shadows of a Great City.

USE STAR SKIRT BRAID.

The Furniture used on this stage is from the Warerooms of S. Epstein & Sons, 99 Bowery.

Children in arms not admitted except at matinees.

Ladies' Toilet and Cloak Room on the left main floor.

Opera Glasses to hire in the lobby. Coats and umbrellas checked.

The Bamboo and Rattan Furniture used in this theatre is from the celebrated firm, Wakefield Rattan Co.

The Marble Work by A. Shaffer & Son, 209 and 211 East 22d Street.

The Sanitary Plumbing by R. Muller, 134 and 136 Chrystie Street.

Decorations by Messrs. Charles Moore and Charles Norman.

New Scenery by Maeder and Schaffer

Floral decorations from FOLEY, THE FLORIST, 189 Bowery.

The alterations and improvements have been made under the personal supervision of MR. THOS. W. MOORE.

The Remington Typewriter used in all of Mr. Miner's Theatres.

ESTABLISHED 1840.

TEETH EXTRACTED

POSITIVELY WITHOUT PAIN,
By the use of NITROUS OXIDE or LAUGHING GAS.
BY
Dr B. H. DUPIGNAC,
SUCCESSOR TO PRETERRE BROS.,
French Dentist.
159 BOWERY.
Fifth here above Broome Street, New York.
Open Mondays and Evenings until 9 P. M.

MacBRIDE,
HATTER & FURRIER,
328 Grand Street,
HIGH AND MEDIUM QUALITIES.
ELEGANCE AND DURABILITY.
Near Orchard Street.

ESTABLISHED 1848.

AFRICAN CAPE DIAMONDS,

Marvels of Brilliancy, mounted in Solid Gold, Especially Designed for

THEATRICAL WEAR,
SOLE IMPORTER,
166—Bowery—166

NOTICE.

On Special Credit you can purchase the best of Furniture, Carpets, Oil Cloth, &c., at JOHN MORIARTY'S, No. 1 Fourth Avenue, opp. 6th Street, at prices that defy competition.

MORIARTY'S,
No. 1 Fourth Avenue,
Opp. 6th Street.

MORIARTY'S CAMPAIGN SONG.

I. Unfurl the glorious Banner,
Let Freedom's Emblem wave
O'er all this land of Liberty,
Omnipotent to Save!
Let all men read the motto
And countless thousands sing
That sure in next November
"May the best Americans win!"

II. For 'tis a Solemn Duty
We to our Country owe,
To place in high positions
The best men that we know;
That they may govern rightly,
With Vigor and with Vim,
And stand by the old motto,
"May the best Americans win!"

III There is another duty,
A duty sacred, too,
Which should be your ambition,
And mine the same as you,
To have your home well furnished,
And when you do begin,
Just sing the good old motto,
"May the best Americans win!"

IV. Then go to Moriarty
At One on Avenue
And there get Special Credit,
As lots have done before;
You'll fine it easy doing,
For 'tis the very thing.
Next to that grand old motto,
"May the best Americans win!"

No Connection with any other Store.

RUNKEL BROS
VIENNA SWEET
CHOCOLATE

Fall and Winter Styles now Ready.

KINAVAN'S

CELEBRATED

HAND SEWED

CAITERS.

The most durable and Stylish Shoes in the market.

Ready Made from - $3.00 up
To Order from - - $4.00 up

FINE DRESS WORK A SPECIALTY.

86 BOWERY, NEW YORK.

Near Hester.

336 Fulton St., Brooklyn,
Near Court.

McDONNELL'S

OYSTER HOUSE,

108 Bowery, near Grand St.

The largest neatest and most commodious Oyster House in the neighborhood.

SUITABLE FOR THEATRE PARTIES.

TRADE
FAIR AND SQUARE
MARK.

This Label is on the Best Ribbon Made.

ASK YOUR GROCER FOR
Fleischmann's
VIENNA & HOME MADE BREAD
NONE GENUINE WITHOUT OUR LABEL.

115 & 117 BOWERY.

Nicoll the Tailor

771 BROADWAY
COR. 9TH ST.

POPULAR PRICES

Programme

THE PEOPLE'S THEATRE

Mr. H. C. MINER. - *Sole Proprietor and Manager*
Mr. CHAS. J. DAVIS - - ACTING MANAGER

Doors Open, Evenings, at 7.30 o'clock. Commences at 8 o'clock
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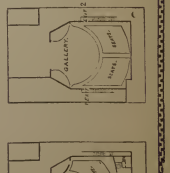

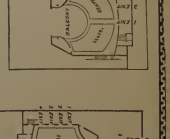

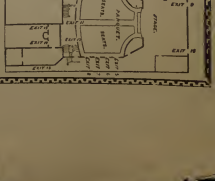
EXIT
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COPYRIGHT 1884
BY SOHMER & CO.

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Of political combatants, clamoring loud;
Oh, leave them to bicker and quarrel and jar,
Like the flats and the sharps that they frequently are,

And turn to the instrument perfect, complete,
That beats Time himself, and can never be beat;
For the SOHMER PIANO, as certain as fate,
Is "the ticket" to win, for the year '88!

FROM "THE MIDSUMMER PUCK." 1884.

Week Commencing March 26, 1888.

La! the poor Councilman whose untutored mind sees a job in every ordinance and expects to raise the wind.

The ocean has frequent and violent swellings, but she uses nothing but salt water on them.

The average circulation of theatre programmes being from 15,000 to 20,000 per week in proportion with the advertising rates, classes programme advertising as the leading medium

"Yes, sir," said Mr. Hardup, "I'm all worn out. Haven't had a square night's rest in two weeks."

"What's the matter? Aren't you well?"

"Oh, yes, I'm well enough: but this skating into the house after the landlady's gone to bed, and skating down and out before she's up in the morning, is terribly wearing on a man. I can't stanc much longer. i guess I'll have to move

After grammarians quarrel they parse each other without speaking.

Fair visitor (to convict in for life for murdering his grandmother)—There is a bunch of sweet violets for you, sir. Have you anything to complain of?

Convict—Well, yes, miss. I'm a tall man, as you see, and this striped suit unpleasantly emphasizes my stature. I ought to have something in a pronounced check.

"How We Climb to the Stars" is the title of a little book just published. A good many servant girls climb to the stars by the inordinate use of kerosene.

CHICKERING.

The Standard Piano of the World.

UNEQUALED IN QUALITY OF TONE AND BEAUTY OF DESIGN.

THE CROSS OF THE LEGION OF HONOR

And one hundred and twenty-eight First Medals and Decorations have been awarded to the Chickering Piano.

Pianos to Rent and for Sale on Instalment.

CHICKERING & SONS,

Warerooms, 130 Fifth Avenue,

NEW YORK.

If you want a Drink or Good Cigar, stop at

GEORGE GROELING'S,

193 BOWERY.

CHOICE WINES, LIQUORS & CIGARS.

Military Hall, handsomely decorated, to let for Balls, Parties, Meetings, etc. Terms reasonable.

SOHMER.

THE P. S. GILMORE GREAT CONCERT TROUPE USE A MAGNIFICENT "SOHMER" PIANO AT THEIR CONCERTS WITH IMMENSE SUCCESS.—THE "SOHMER" PIANO ENDORSED WITH THE HIGHEST PRAISE THROUGHOUT THE UNITED STATES BY ALL WHO HEAR IT.

Messrs. Sohmer & Co. have received another evidence of the growing popularity of their fine instruments.

The P. S. Gilmore Concert Company, who have been giving concerts all over the country to packed houses, and everywhere have been received with the greatest enthusiasm, have been using a "SOHMER" PIANO at all of their concerts, and this instrument has received, on each occasion on which it was heard, the highest praise from the public and the press.

The newspapers have commented in the most flattering terms on this popular instrument, and Mr. P. S. Gilmore and his artists have not only become enthusiastic over its merits, but are so attached to the "Sohmer" piano that in one of their special cars, which contains every luxury and convenience and which is aptly called a "Palace on Wheels," they have in constant use a beautiful "Sohmer" Piano.

Messrs. Sohmer & Co. have had an opportunity by these concerts to have their piano tested by the most critical musicians and also by the public and press, and it has not only stood the test well, but the "Sohmer" Piano has come out with all honors and flying colors, which will help to add more distinction to the glory and fame of the house.

NEXT WEEK!

FRANK MAYO

—IN—

THE ROYAL GUARD.

COFFEE to perfection with pure Cream at

Rigg's Restaurant and Lunch Room,

185 BOWERY.

Corned Beef Hash, such as you never ate before	5 cents
Ham and Beans, such as you eat in Boston	5 cents
Steaks and Chops, etc.	10 cents
Oysters, stewed or Raw.....15 cents | Fry	20 cents

This place will surprise you. Open all night. Tables reserved for ladies. ...es, Proprietor.

LARGEST ASSORTMENT OF

Guns, Revolvers, Fishing Tackle,

Sporting Goods,

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183 BOWERY.

Depot for Theatrical Stage Hardware.

McCANN'S CELEBRATED HATS.

ABSOLUTELY PERFECT STYLES.

DERBYS. . . . . $4.25 to $5.00

SILK HATS. . . . . $5.00 to $6.00

☞"A Saving of 25c. to $1.00."☜

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NEAR PRINCE STREET.

LADIES! Ask for the FAIR AND SQUARE RIBBON. The best made.

"THE ASSEMBLY,"

No. 189 BOWERY,

Imported Wines, Liquors and Cigars,

J. H. WENDELKEN, Proprietor.

Also, an Excellent Hot and Cold Lunch Served Free, Daily.

ADAMS' TUTTI FRUTTI CHEWING Gum. Used before and after eating, aids digestion.

Important Information Concerning Vaseline

We are sorry to say that some druggists palm off on their customers a cheap imitation which they claim to be genuine and some even go so far as to buy up our empty bottles from junk-dealers and fill them with the imitation. How can anybody hope to get any benefit from such worthless stuff? As it is difficult for the public to tell the imitation from the real, the only safety lies in accepting only original bottles packed in our circulars and card-board boxes, refusing anything else, no matter what the druggist says, nor how persuasive he may be. In this way only can you be sure of getting the best remedy known to the world.

Chesebrough Manufacturing Co., N. Y.

S. Epstein & Son, Artistic Home Furnishing, 99 Bowery. Furnishing Flats and Apartments a specialty. Liberal terms to parties wishing accommodation.

AN IMMENSE SUCCESS.

The DAIRY KITCHEN, Nos. 44 and 45 East 14th Street (Union Square), is the largest and most magnificent establishment of the kind in existence. The elegant Dining Room will seat 600 persons. We make everything sold on the premises and use free separate floors for that purpose. We provide the choicest Viands, absolutely pure Milk, Cream and Buttermilk. The finest Candies, Bon Bons, Chocolates, Butterscups and Caramels made daily and fresh. Delicious Ice Cream Soda with pure Fruit Juices. Lemonades, Hot Soda, Ices and Ice Creams, all served in elegant style at about half the usual prices. The purity and superior quality of everything we make is attested to by over Twenty Million Patrons the past 21 months. Chocolate, Tea or Soda for 5 cents is Supremely Delicious. Superfine Chocolate Creams, 10 cents per lb., elsewhere 20 cents. You are cordially invited to visit the D. K. become regular patrons. The Hundredth would if he called the second time. Unscrupulous Firms are soliciting business through our Trade Mark "Dairy Kitchen." *We have no Branch Houses.* Special attention is called to the charming music from 12:30 to 2:30 P. M. Open every day in the year from 6:00 A. M. Most delightful place for supper parties after the Theatre.

GEO. D. SMITH, Proprietor.

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Dressmaking School.

DRESSMAKERS AND LEARNERS acquire the art of Dressmaking through the Garland Lady Tailor System; only actual measurement system ever invented. Patterns cut. Instruction day and evening. Dressmaking done. Visitors invited.

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ABOVE GRAND STREET, NEW YORK.

ASK YOUR GROCER FOR
Fleischmann's
YEAST HOME MADE BREAD
NONE GENUINE WITHOUT OUR LABEL.

COLLAT BROS.,
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OUR $1.50 HATS
BEST IN THE WORLD.

THE
FAIR AND SQUARE
MARK.
This Label is on the Best Ribbon Made.

New Spring Styles.
THE CHOICE OF
Foreign and Domestic Markets.

Spring Overcoats to order from..... $16
Business Suits to order from..... 20
Dress Suits to order from..... 25
Trousers to order from..... 5

Nicoll
the Tailor
145 & 147 Bowery,
—AND—
771 Broadway, corner Ninth Street.

THE PEOPLE'S THEATRE.

Mr. H. C. MINER, - - - Sole Proprietor and Manager
J. CHAS. DAVIS, - - - - - - - - - ACTING MANAGER

Doors open Evenings, at 7.30 o'clock. Commences at 8 o'clock
Doors open Matinee, at 1.30 o'clock. Commences at 2 o'clock

☞ **Seats may be secured one week in advance. Box office open from 9 A. M. until 9 P. M.**

Week Commencing Monday, March 26, 188
WEDNESDAY—MATINEES—SATURDAY

Hoodman Blind

INTERPRETED BY THE FOLLOWING
EMINENT CAST OF CHARACTERS:

JACK YEULETT, of Green Riddy Farm, Mr. FREDERIC de BELLEVILLE
Mr. Lendon, Father of Nance.....Mr. F. C. Adams
Mark Lezzard, Partner of Kridge.....Mr. Daniel Jarrett
Ben. Chibbles, Blacksmith and Farrier.....Mr. Harry Braham
Jo Swirrup, Landlord of "The Crooked Billet".....Mr. John C. Walsh
Kridge, of Kridge & Lezzard, Land Agents.....Mr. Geo. S. Fleming
Mad Willy.....Mr. H. M. Wilson
Tom Lattiker.....Mr. Charles T. Nichols
Noah Quodling.....Mr. Edward Knott
Jim Dadge, the Rival Blacksmith.....Mr. J. E. MacGregor
Tomtit.....Miss Ella MacGregor
Kit. Yeulett's Child.....Little Gertie Boswell
Ephraim Beevor, Butcher.....Mr. L. W. Browning
Abe Chawner.....Mr. Charles G. Jones
Inspector Jermin.....Mr. H. E. Hutchinson
Jelks, Chimney Sweep.....Mr. Samuel Gabriel
Footman.....Mr. J. E. MacGregor
Attendant.....Mr. D. G. Blunt
John Twite.....Mr. Charles Moore
Policeman.....Mr. J. T. Williams
Bob Swirrup.....Master Harold Harper
Nipper Jelks.....Master Charles Gennin
NANCE YEULETT, Jack's Wife / JESS, a Waif.....Miss VIOLA ALLEN
Granny Quodling.....Mrs. Emily I. Boswell
Polly Chibbles.....Miss Kate Massi
Mrs. Chawner.....Mrs. G. Webster
Liz.....Miss Alice Hunting
Mrs. Beevor.....Miss Christabel Anderson
Kitty.....Miss Agnes Mayberry

The production is made by special arrangements with Mr. FRANK W. SANGER and the owner of the American rights, Mr. T. H. FRENCH.

J. T. McCADDON.....Proprietor and Manager
FRED A. PRIDE.....Representative

The orchestra, under the leadership of PROF. JOHN B. HOLDING, will perform the following selections:

Overture—"Bohemian Girl".....Balfe
Selection—"Ruddygore".....Sullivan
Atlanta Waltz (new).....A. Roberts
(Dedicated to the Atlanta Boat Club.)
Medley—"Popular Airs".....Boettgen
Galop—"St. George".....Wiegand

Original Music by Mr. Edward Jones. All the Grand Scenic and Mechanical Effects, as Originally used at Wallack's Theatre, New York, will be presented in this city for the first time in its entirety.

"HOODMAN BLIND" is an early English term, meaning to hoodwink, to blindfold, to mislead.

For Remainder of Programme see next page.

BUY AND READ
THE LEADING THEATRICAL PAPER.
New York Dramatic News.
Joe Howard's Weekly Sketches.
Everything of importance concerning inside theatrical affairs.
Out Every Wednesday.
For Sale Everywhere.

—ESTABLISHED 1848.—
African Cape Diamonds,
Marvels of Brilliancy Mounted in Solid Gold, Especially Designed for
THEATRICAL WEAR.
LOUIS TOBIAS.
Sole Importer,
166—BOWERY—166.

The finest flowers are used to make the grand perfume which is now so popular, and known as "Wenck's" Opera Bouquet. It is truly the most refreshing and lasting perfume for the handkerchief.

COLLAT BROS.,
198 BOWERY,
Opposite People's Theatre.
OUR $1.90 HATS
Best in the World.

ADAMS' TUTTI FRUITI CHEWING GUM. Perfumes the Breath.

Next Week!

The Royal Guard.

NEXT WEEK, THE ROYAL GUARD.

All communications in regard to advertising, address the Publisher,
DANIEL L. TULLIS.
PUBLICATION OFFICE:
PEOPLE'S THEATRE, New York.

PEOPLE'S THEATRE.

Mr. H. C. MINER,
SOLE PROPRIETOR AND MANAGER.
199, 201, 203 and 205 Bowery,
NEW YORK.
Telephone Call, "SPRING 67."

EXECUTIVE STAFF.

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GEO. F. HOPPER	Treasurer
FRANK DIDIER	Assistant Treasurer
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JOHN QUINN	Scenic Artist
A. F. YOUNG	Master Mechanic
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WILLIAM P. CONNORS	Chief Electrician
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CALCIUM EFFECTS.	Brook's Calcium Light Co
M. L. SHARKEY	Doorkeeper
CHARLES CARTER	Janitor
MAN KAHAK	Night Watchman
TONY CART	Messenger
Mrs. MEALEY	Matron

NEXT WEEK.

MONDAY, April 2nd.

The Eminent Author and Actor,

Mr. Frank Mayo,

Will appear in his New Successful Romantic Drama,

THE ROYAL GUARD.

A Romantic Drama in 6 Acts and 7 Tableaux by FRANK MAYO and JOHN G. WILSON, authors of "NORDECK," founded on Alexander Dumas' Romance, "Les Trois Mousquetaires."

"THE ROYAL GUARD."

Dumas' celebrated romance, "Les Trois Mousquetaires," is equally familiar to boys and graybeards, and the character of the fiery fighting Gascon, D'Artagnan, has long had a place in the hearts of all who have read his adventures. Frank Mayo and John G. Wilson's play, entitled "The Royal Guard," embraces both of Dumas' novels, "The Three Guardsmen," and the sequel, "The Four Musketeers." The subject matter principally is the arrival of D'Artagnan in Paris in rags, with "Bobby," his sword, and a letter, which is stolen from him; his triple duel with Athos, Porthos and Aramis; his securing of the diamond studs, and his game of cards with Richelieu. When it is remembered how much time is covered, incidents occur and space traveled—the work of years being condensed into three hours—the cleverness of Messrs. Mayo and Wilson's work will be recognized. Dumas' novel, while being intensely dramatic *per se*, is not good material for the playwright, being sketchy, and yet out of this has been evolved a compact, entertaining, interesting, heart-touching, visible tickling drama, the action of which never flags from the moment the curtain rises until it falls upon the picture at the close. An apology is due right here. Lack of space forbids recital of what is meritorious in the play, and it is all good. As for Mayo's acting, a column of praise would not suffice. The man who created "Nordeck"—a remarkable character—scarcely needs commendation, but with all the grandeur of that part, the utter absence of that indicated acting last night forced the opinion that Mayo never did better work.—*N. Y. Daily News, Jan. 8, 1885.*

Artificial Teeth without Plates.
Dr. B. H. DUPIGNAC,
French Dentist,
159 BOWERY.
All branches of Dentistry.
Prices moderate.

Synopsis of Scenery.

ACTS I, II, and IV take place in the Village of Abbott's Creslow. ACT III in London.

ACT I.—Scene 1—Room in Lezzard's House. Scene 2—Green Riddy Farm, by P. A. Goatcher.

ACT II.—Scene 1—Parlor of "The Crooked Billet." Scene 2—Back of the Farm House. Scene 3—The Spinny. Scene 4—Room in Green Kiddy Farm House, by P. A. Goatcher. Between Acts II and III a lapse of four months takes place.

ACT III.—Scene 1—Nance's Lodging. Scene 2—The Rat's Roost. Scene 3—Twite's Cosy. Scene 4—Inspector Jermin's Office. Scene 5—Cleopatra's Needle, with the Thames Embankment by Moonlight, by P. A. Goatcher.

ACT IV.—Scene 1—Streets in Abbott's Creslow. Scene 2—Room in Green Riddy Farm House. Scene 3—The Village Cross, by Harley Merry.

NEXT WEEK:

FRANK MAYO

—IN—

THE ROYAL GUARD.

Byers' Patent Epauletted Ventilation for Waterproof Clothing, Seal-skin, Cloth and other Garments. All dealers.

The Furniture used on this stage is from the warerooms of S. Epstein & Son, 99 Bowery.

Children in arms not admitted except at matinee.

Ladies' toilet and Cloak Room on the left, main floor.

Artificial Flower Decorations by Lauer & Co., No. 26 Bond Street.

Opera Glasses to hire in the lobby. Coats and Umbrellas checked.

The Bamboo and Rattan Furniture used in this theatre is from the celebrated firm, Wakefield Rattan Co.

Use Star Skirt Braid.

SPECIAL SALE

IN ALL DEPARTMENTS AT

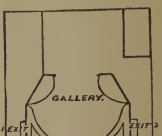
THE EMPIRE CLOTHING CO.,

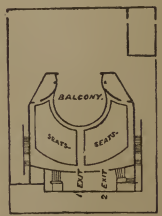
176 BOWERY.

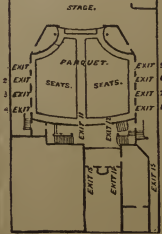
Exits from this Theatre.

ORCHESTRA.—Nos. 1, 2, 3, 4, 5, 6, 7, 8, 11, 12, 13, and 14 lead to the BOWERY. Nos. 9 and 10 lead to CHRYSTIE STREET.

BALCONY and GALLERY.—Nos. 1 and 2 lead to the BOWERY.







...AND ENTER-PRISE.

The Name of SOHMER & CO has become a synonym for liberality and enterprise throughout both continents, and the future of the house cannot fail to worthily sustain the past record and achievements.

From Frank Leslie's Illustrated Newspaper.

REMARKABLE RECORD OF SUCCESS, THE PIANO OF THE MUSICIAN

The firm of Sohmer & Co. are regarded not alone by the piano trade, but in business circles generally, as one of the most enterprising and deservedly successful houses in the business. Starting in 1872, with limited facilities, and passing safely the early stages of its existence through a period of unprecedented financial depression, this house, though it has had to contend with established concerns of many years' experience and almost unlimited resources has by the exercise of business tact and through the merit of its instruments won for itself a leading position in the piano trade.

It is due to the skill and care exhibited in the construction of these instruments and their consequent strength, durability and unsurpassed musical qualities that the limited production of 15 years ago has expanded into its present large production.

Where they then made four pianos, their present average production reaches the high figure of 40 pianos per week, and is yet insufficient to supply the extensive demand, and the firm is to-day largely in arrears of its orders. The Sohmer piano combines a rich, pure tone of great volume and sympathetic quality with a precision, delicacy, and responsiveness of touch seldom found in other instruments, and these characteristics have not only made it popular with performers generally, but have also made it the prime favorite among artists for both concert and private use.

This firm makes every variety of instruments, square, upright and grand, and constantly striving to meet every demand, has produced the Bijou Grand, the smallest grand piano ever made, the most practical novelty yet presented to the public.

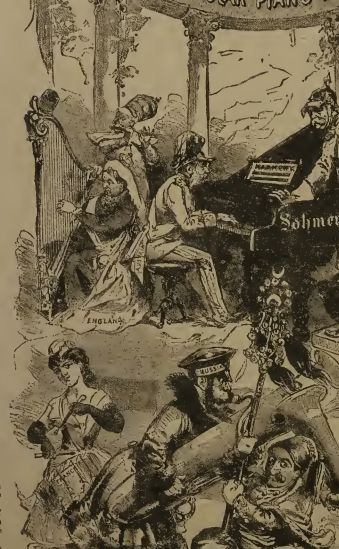
This instrument, while occupying little space, has great power and volume of tone, together with the tone-sustaining quality and elastic touch heretofore only found in the concert grand.

Exceptional durability, combined with perfection of tone and touch, make the Sohmer piano peculiarly adapted to the use of pupils and teachers in establishments where piano playing is taught.

The writer some time since, through the courtesy of Mr. Fahr, who has general charge of the financial affairs of the house, had an opportunity of visiting the factory, and the tour was a source of as much surprise as gratification.

When in 1879 the old factory on Fourteenth Street was found to be too small to accommodate the business it was enlarged by taking in the house, numbered from 148 to 155 on that street. Very soon this was found to be insufficient to meet the demand, and the works were transferred to Twenty-third street but on a considerably larger scale, while the salesroom, which now requires considerable space, remains on Fourteenth Street.

While Sohmer & Co. have relied upon the inherent value of their instrument rather than upon the oftimes factitious advertisements obtained from Exposition awards, they have yet received the highest distinction in many exhibitions, notably: Philadelphia, 1876; Montreal, 1881-2, and at Minneapolis and Sacramento, and they can point with pride to the magnificent indorsement their instruments have received at the hands of the best native and visiting musicians, prominent among whom are Ed. Neupert and Gottschalk, the celebrated composers and pianists, and other native and visiting artists. It is not, therefore, surprising that the name of Sohmer & Co., upon a piano has become a guarantee for its excellence.—*From the New York Times.*


When the greatest of Leaders his baton upraises
All Europe breaks forth into Harmony's praises
And a Sonora piano, 'mid wild acclamations
Is chosen for use at the "Concert of Nations."
THE MOST POPULAR PIANO IS THE SOHMER.
Sohmer
ENGLAND
RUSSIA
FRANCE
GERMANY

COPYRIGHT, 1887, BY K. KLEIN & CO. FROM "THE CHRISTMAS TUCK," 1887.

The above picture illustrates, in a most well-devised manner, the preeminent position of the **Sohmer Piano** among the rival makes. As the iron Bismarck, the director of Europe's future, uses his baton with a firm hand, and again and again restores the harmony of the European concert, thus the **Sohmer Piano** holds dominion over the concert hall of to-day, and is preferred by leading artists to express the harmonic feeling of music in full, clear, sympathetic tones.

As shown in the picture, the **Sohmer Piano** will create harmony in the halls of the millionaire as well as in the parlor of the well-to-do citizen.

A LEADING PIANO HOUSE.

Almost immediately after the birth of the now great firm of SOHMER & CO., in 1872, came the memorable business depression of a year later. This fatal year proved the disastrous ruin of many long-established firms, but when the sun burst clear once more above the clouds of business panic the young firm came out unharmed. This house which owes its rise to separate and absolutely unique position in the piano trade, was striving manfully without pretense to supply instruments of strength, durability and unsurpassed musical qualities. And it was not long before the critical patrons of other establishments recognized the merits of the young firm and the Sohmer piano had gained its merited fame. From a limited production of four pianos the business rapidly outgrew its bounds, until now no less than forty beautiful instruments are made ready for shipment each week. To keep pace with the ever growing demand an enormous factory has been built in Astoria, L. I., occupying 250 feet of the river front, facing Eighty-fifth street, New York, while the great salesrooms number from 149 to 155 East Fourteenth street. Around this six story giant of masonry has grown up a little village of workmen. Here they labor and here they have their homes, under the shadow of the great industry which earns a livelihood for hundreds of men. Scattered through the town are the various auxiliary workshops which have been added as the pressure of business increased. It is at Astoria that the famous Sohmer pianos are made. They combine a rich, pure tone of great volume and rare quality with a delicacy and sympathetic responsiveness of touch seldom found in other instruments. This is especially true of the Bijou Grand—the smallest grand piano ever made—which has already alone earned a proud reputation for its makers. The history of this firm in later years and the wonderful durability, combined with perfection of tone and touch of the square, upright and grand pianos, are known to hundreds of musicians and in thousands of homes all over the world, while the collection of prize medals from scores of expositions attest the indorsement of the ablest critics.—*New York World.*

FROM THE NEW YORK SUN.

The SOHMER pianos are the centre of attraction in the musical department of the present Chicago Exposition, where throngs of visitors are constantly gathered around them, charmed with the rich pure tone of the instruments on exhibition. It frequently happens that all the celebrated makes are being performed upon at once, but amid this vast melody, as musicians say, the magnificient tones of the Sohmer swell out in sweet and sympathetic individuality, excelling all others.

Messrs. Sohmer & Co. are a progressive house, and their constant aim has been always to gratify the desire of their many customers.

HARRY MINER'S PEOPLES' THEATRE

HARRY MINER, SOLE PROPRIETOR. 199, 201, 203 & 205 BOWERY, NEW YORK.

Next week Monday, Oct. 5,

Joseph J. Dowling

—AND—

Sadie Hasson

—IN—

"NOBODY'S CLAIM."

Boston Daily Globe.—"Nobody's Claim," a drama of abundant life and many an exciting situation, was presented at the Howard last evening. The house was packed to the doors and there seemed to be an epidemic of enthusiasm at the special scenes of the play. "Nobody's Claim," which introduces the hero, Mr. Joseph Dowling, is the work of E. A. Locke, the author of "A Messenger from Jarvis Section." The piece derives its name from a mining claim of untold wealth, the heir to which cannot be found until the hero, after much trial and tribulation, discovers it. Miss Sadie Hasson is the rough, uncouth mountain girl, with sterling virtue hidden beneath the dross; she was vivacious and agile, and created much applause by her witty sayings. Joseph J. Dowling as the hero gave a very finished performance, never overacting his part.

Philadelphia Times.—"Nobody's Claim" was given last evening to a very large house. The piece has been seen here before and therefore calls for no special comment. It is very cleverly acted, Mr. J. J. Dowling and Miss Sadie Hasson carrying off the honors. It is given an elaborate setting and will be repeated every evening and matinees.

ON TOP OF THE HEAP.

All our garments are CUT IN THE LATEST APPROVED STYLES and we insure to our patrons Style, Fit and Durability at lowest prices.

Who Can Do More!!

ALL our customers advertise us.

Sacque Suit to measure, Domestic Fabric	$16.00
Sacque Suit to measure, Foreign Fabric	$22.50
Prince Albert Coat and Vest, satin lined to the front, Flat Braided, made of the newest Wide Wale Worsted, to measure	$18.00
Four-button Coat English Corkscrew, any shade silk binding" suit to measure	$23.00
Top Coats, Chesterfields Cape Coats and Surtouts silk or satin lined, to measure	$30.00
Fur lined Overcoats, to measure	$50.00

J. B. DOBLIN & CO., Tailors and Importers,

134 BOWERY.

PARTICULAR NOTICE.

MR. MINER respectfully calls the attention of the Public, his Friends and Patrons to the following Star Attractions, all of whom are under contract, duly signed and sealed, to appear at this Beautiful Theatre in rapid succession.

The World, Fanny Davenport in Felora,
Lizzie Evans, We, Us & Co.
Knave of the Pack, O. Doud Byron,
Her Atonement, Taken from Life,
A Parlor Match Bunch of Keys,
Alone in London, Wages of Sin,
Mr. & Mrs. Tony Hart, in Buttons,
Storm Beaten. Only a Farmer's Daughter.
Gus Williams, J. J. Dowling NobodysClaim,
Mr. Fred Warde, Aimee Comedy Comp'y.
Nat Goodwin, Romany Rye,
Milton Nobles, A Prisoner for Life,
Michael Strogoff, In His Power,
Effie Ellsler, Woman Against Woman,
Barlow, Wilson and Rankin's Minstrels,
Silver King, (F. C. Bangs,)

The management are now negotiating with all the other first-class Stars and Combinations and due notice will be given when contracts are signed.

WON AND LOST $3,000.

How J. A. Clercy Sold his Louisiana Lottery Ticket and the Purchasers got $5,000 for One Dollar.

"Five thousand dollars for an investment of one dollar is a fully good return, is it not?" asked a gentleman of a *News* reporter.

"Well, rather," was the reply. "Who was so fortunate as to make a turn of that kind?"

"Mr. J. A. Clercy of 1,008 Washington ave., in this city," was the answer.

Armed with this piece of intelligence, the reporter sought Mr. Clercy. At his residence he was informed that Mr. Clercy was connected with the Morrisaua Silk Manufacturing Co., and thither he proceeded.

"Is Mr. Clercy in?" was asked.

"He is sir. I will call him."

A few moments later Mr. Clercy appeared. In answer to a question from the reporter he said:

"Yes, my name is J. A. Clercy, and I bought the one-fifth of ticket 28,803 in the September drawing of the Louisiana State Lottery. I have bought a number of those tickets but never having drawn anything, I had come to look upon the whole scheme as a fraud."

"When did you first know that the ticket had drawn a prize?"

"I saw it published in 'The Daily News' of September 17."

"Did you have any difficulty in collecting the money?"

"None in the world. I went to Adams Express office in 42d st., and gave them the ticket for collection they charging me one-half of one per cent. The Lottery officers in New Orleans paid the prize in full."

"How long after was it before you received the money?"

"About eight days."

"Well, I suppose you feel pretty good over your investment?"

"No. I can't say I do."

"I did get the money, and I didn't get it. You see I told you that I believed the whole thing was a fraud. There were two young friends of mine, good fellows, who work hard for a living, who offered to buy it from me, and I sold it to them each one putting in fifty cents. And so they came up and got $2,500 for fifty cents."

"Yes, saw the commission which was paid the express company for collection."

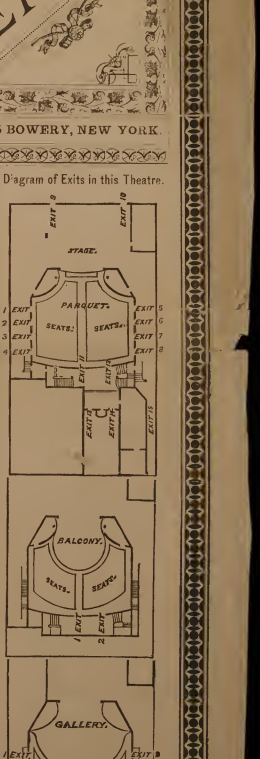
"I understand. When you took your ticket to the express office did they object to collecting it?"

"On the contrary, they told me that their collections of prizes drawn in the Louisiana Lotte y averaged $15,000 a month. This, to me a matter of course, applies only to the 42d st. office. What is done elsewhere is only a mere matter of conjecture on my part."

"Well what do you think of the Louisiana Lott ry now?"

"Naturally, I am count ced that it is an honestly conducted institution, and that they do precisely what they advertise to do. But luck has been against me even now."—*New York Daily News* Sept. 20.

D'agram of Exits in this Theatre.



SPECIALTIES!

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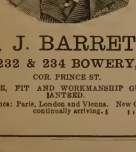

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MICHAEL STROGOFF

The Courier of the Czar.

The Original and Authorized Version by Jules Verne and D'Ennery, in five acts and tableaux, interspersed with Grand Ballet Divertissements.

CAST.

Michael Strogoff, of the Imperial Messenger Service	Joseph Haytor
Ivan Ogareff, a disgraced Russian Officer	Clarence Wilkins
Cornelius O'Brien, Irish American Correspondent	J. M. Prescourt
Philip Phillpot, German Correspondent	Edward Hoist
Governor of Moscow	Robert Boschier
General Kissoff	J. L. Munger
Aide-de-Camp	W. J. Murray
Feofar, Ancoer of Bokara	Edward Hassan
Chief of Police	J. R. Solmon
Landlord of the Post Relay	Albert Wilson
Peter, a servant	Samuel Freeman
Passport Agent	George Coleman
Telegraph Operator	Wilbur A. Mason
Bohemian	Harry Austin
Tartar Chief	I. B Thompson
Tartar Sergeant	Geo. Anderson
High Priest	H. B. O'Neil
The Grand Duke	Duncan McNab
General Varrenoff	John Leila
Gaoler	Sam Smith
First Traveler	Wm. Smithers
First Fugitive	Walter Barker
Boguinet	James Kelly
Aide-de-Camp	Arthur Newtown
Marfa Strogoff	Cecil Rush
Sangarre, a gipsy woman	Ida Waterman
Nadia Fedor	Florice Arnold
Huntsmen, Arabs, Soldiers, Peasants, Fugitives, Travelers, Tartars, Slaves, Amazons, Turks.	
Followers of the Ameer, Etc.	

Brief Synopsis of Scenes and Incidents.

ACT I.—Scene 1—Augustine Square, Moscow. Room in the Palace of the Governor of Moscow. Strogoff's Mission. "For God, Honor and my Queen." Scene 2—The Imperial open air restaurant. Fete. Grand Military Review and Characteristic Divertisement, arranged by Sig. Baptistin Ceruti, led by the Premier Ellen Carello and Sons—Somerfeld, assisted by Nelly Gray, Mary Tone, Anetta Lyon, Marion Gray, Annie Thomas, Ida Francis, Nellie Reeves, Kate Francis, Celia Belcher, Jennie Gordon. Addie Henry, Arcadia Faza, Millie Nappa, Lizzie Innis and Cerpinelli. Ball before the Courier of the Czar, and the famous drum scene, Allen Simpson. Strogoff's Departure.

ACT II—Scene 1—Fair Ground on the Frontier. Arrival of Strogoff. Meeting with Nadia. "No Russian to cross to Siberia." Ogareff's insult. "Come, my sister, we'll journey to Irkutsk on foot." *SPECIAL NOTICE.*—Mr. Allen Simpson drummer of the Strogoff Band, will give an exhibition Xylophone Solo between acts.

ACT III.—Scene 1—Frontier Telegraph Office The rival correspondents. "Ten Kopeks a word." Marfa Strogoff's heroic effort to arouse the blind sentinel. "We must have a leader." Strogoff denies his mother. "Am I a coward now." Sangare's discovery. Scene 2—The Battlefield of Kholyan. Triumph of the Tartars.

ACT IV.—Scene 1—Exterior of Ogareff's Tent. The wounded German. Scene 2—The Tartar Camp The fete of the victors. Grand procession of the Ameer's forces. Arrival of Feofa on horseback The council of war. Mirza Wyili by the Queen of the Ameer, Lena Austin. Grand Ballet Divertisement arranged by Sig. Baptistin Ceruti, and led by the Premier Arcadia Mlle. Carlotta Branca and the pantomimes Mlle. Cornilia & Mlle Sonia The release of the Corporal's review of the prisoners. Marfa's refusal to betray her son. "Put her to death with the knout." Strogoff's paternal love asserts itself The decree of the Khoran. The blinding of Strogoff. "Now shall I accomplish my mission?" "I will lead you, my eyes shall be your eyes."

ACT V.—Scene 1—The banks of the Angara. September 5th. To day I should reach Irkutsk. Timely rescue by the correspondent. On to Irkutsk. Scene 2—Strogoff's arrival at Irkutsk. Reception in the Grand Duke's Palace at Irkutsk. The traitor Ogareff. The attempted delay. Meeting between Strogoff and Ogareff. The death struggle. The mission accomplished. Strogoff's reward. Scene 3—Closing Tableau. The Grand Duke and Irkutsk saved. Russia Triumphant.

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Mr. Rob't B. Bouchier	Stage Manager
Sig. Baptistin Ceruti	Ballet Master
Mr. Will L. Lykens	Treasurer
Mr. EDWARD TAYLOR.	BUSINESS MANAGER

The whole under the direction of **Mr. Chas. L. Andrews**

During the performance the Orchestra under the direction of Prof. J. B. Holding will per.orm the following selections:

Overture, "Les Trois Clercs De St. Nicholas"	Domergue
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Angelo Waltz from "Pfingsten in Forens"	Calbecka
Medley	Graham
Kolinia Oelop	Buskerck

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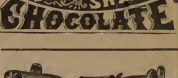

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A few doors below this Theatre.
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Golden Hair Wash, $1.00 per pint bottle.

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Sold by all Dealers. NEW YORK.

—William D. Howells, of Boston, is growing stouter. There is much virtue in baked beans, providing they are properly cooked.

—Louisiana's sugar crop is likely to be short this year, but that won't lessen the quantity of "taffy" among Northern beaus and belles.

THE PEOPLE'S THEATRE

H. C. MINER ..... Sole Proprietor and Manager
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THURSDAY, FRIDAY, SATURDAY, and SATURDAY MATINEE.

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BAKER & FARRON!

In their own Creation, entitled

CHRIS AND LENA.

Or Life On the Upper Mississippi.

Cast.

CHRIS SKULTZTERHOOLTZDOFFIN, a German Emigrant. ..... P. F. BAKER
LENA WOLFSTIEN, a German Girl. ..... T. J. FARRON
TIM FLAHERTY, an Irish Importation. ..... Harry Bergman
Geo. Rawlton, an Ex-Gambler. ..... Henry Bergman
Border Dick, an Outlaw. ..... Charles Charles
Joel Fuller, the Blacksmith. ..... G orge Charles
Wolfstien, Keeper of Beer Garden ..... Winegrow Wood
Alexander Smart, a Lawyer. ..... Harry W Rich
Harry Morton, Lucy's Intended ..... Harry Rand
Lucy Fuller, the Blacksmith's Daughter ..... Miss Eva Barker
Mrs. Lawyer Smart, Domineering Wife ..... Miss Marie Morosini
Villagers, Peasants, &c., by Company.

SYNOPSIS.

ACT I.—Fuller's Blacksmith Shop. FOILED. ACT II.—Wolfstien's Garden. Lena's Birthday Party. AT BAY. ACT III.—Border Dick's Camp. RESCUED. ACT IV.—Fuller's House. Double Wedding. Happy and free.

During the Drama the following Songs, Duets, and Medleys will be introduced.
ACT I.—"Sweet Little Lizzie," composed and sung by P. F. Baker. "Bob Link," P. F. Baker. ACT II.—"German Huntsman," in character, composed and sung by P. F. Baker. "German Girl," in character, T. J. Farron. "Coo Coo Duet," composed by P. F. Baker, sung only by Baker and Farron. ACT III.—"Tim Flaherty," an Original Irish Song by T. J. Farron. THE MULDOON GUARDS, a Burlesque Military Song and Drill, by the originals, Baker and Farron. ACT IV. "I am Waiting," T. J. Farron. "Operatic Medley," compiled by P. F. Baker, and sung by Baker and Farron. "Happy and Free," Final Chorus, composed by P. F. Baker, sung by Baker, Farron and Company.

BAKER & FARRON, - - - - - Proprietors and Managers
L. K. WEED, - - - - - Business Manager
F. C. HURT, - - - - - Advance Agent
E. G. CLARKE, - - - - - Musical Director

During the evening the Orchestra, directed by Mr. J. B. Holding, will perform the following Selections:

1. Opening Overture, Chris and Lena, ... by E. G. Clarke
2. Selection—"Chilperic" ..... Herve
3. Waltz—"J'Etaime" ..... Waldteufel
4. Kikeriki—"Galop" ..... Fahrbach
5. "Prince Methusalem" ..... Strauss

TELEPHONE CALL, SPRING—67.

LADIES' TOILET and Cloak Room on the LEFT, MAIN FLOOR.

MATINEES: WEDNESDAY AND SATURDAY.

Furniture used on the stage is from Epstein & Kantrowitz's Furniture House, 99 Bowery.

The WEBER PIANO and MASON & HAMLIN ORGANS are used in this establishment.

Opera Glasses to Hire in the Lobby. Coats and Umbrellas Checked.

Doors Open, Evening at 7½ o'clock. Commence at 8 o'clock.
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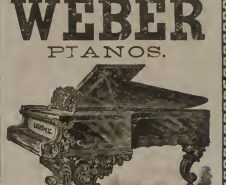
Seats may be secured one week in advance. Box Office open from 8 a. m. until 6 p. m.

WEBER
PIANOS.



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MOST RELIABLE SUBSTITUTE FOR MUSTARD POULTICE
It is to those to prepare a Mustard Poultice, particularly at night, trouble, uncertainty and delay avoided by using Rigollot's Mustard Leaves made from PURE MUSTARD. Sold in Tin Boxes of 12 Mustard leaves, kept in the best room or in a travelling box on a journey, dipping them in water prepared them for immediate use.
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KARL KLEIN,
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Extra Boehmisch Lager Bier.

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BARGAINS IN
DIAMONDS. DIAMONDS. DIAMONDS.
RAUTH & SCHLOSS, 168 BOWERY

L. SCHLESINGER, THE TAILOR, 200 BOWERY, bet. Spring & Prince Sts.
WE INVITE YOU TO INSPECT.
GREAT REDUCTION.
Trousers made of Imp. Cassimere, $5.50, 2 pairs for $10.
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Overcoats made of Fur Beaver, Kerseys, Etc., from 15

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600 "	100	60,000
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Application for rates to clubs should be made only to the office of the Company in New Orleans.

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—Wife: "The flour is out." Husband: "So is my money." Wife: "The coal is gone." Husband: "So is my credit." Wife: "Well, we can't starve." Husband: "Can't we? That's good. I was afraid we would."

—"No, indeed; there's no place like home," sighed the married man who tripped over the coal-scuttle and fell into a wash-tub while fumbling around for a match to light the kitchen fire.

(From The New York Journal of Commerce, November 16, 1883.)

The platform announced by the Bronner Clothing Company, corner of Broadway and Houston Street, is short, sharp and decisive: "New firm; increased capital; new energy; square dealing." In order to ascertain if the new firm were really in earnest in their published price lists, a representative of the *Journal of Commerce* visited their spacious show rooms yesterday, and with list in hand examined both goods and prices. In every case the statements were found to be correct, and this accounts for the great success of the house. The stock of winter clothing comprises all the standard lines of imported and domestic fabrics, and represents only the latest and most fashionable styles. Gentlemen who patronize custom tailors will find it to their profit to inspect the very choice assortment of foreign woolens that are offering in the custom department. First-class workmanship is guaranteed, and prices are from 25 to 30 per cent. lower than those asked by the best tailoring establishments.

Special mention should be accorded to the juvenile department. It covers more space than is usually occupied by large clothing establishments, and presents all the latest novelties for boys and children.

We can say from personal inspection that the statements on the large bulletin boards in front of the store—that a reduction of from 25 to 50 per cent. has been made in each department—are true. We bespeak for the new Bronner Clothing Company the success they so well deserve. It is composed of gentlemen who have a national reputation as manufacturers of clothing, and whose financial responsibility is unquestioned.

We positively claim, and comparison will prove our claim, that values and choice such as we are offering in fine and medium grades of Ready-made Clothing for Winter wear cannot be found in any other house in the city.

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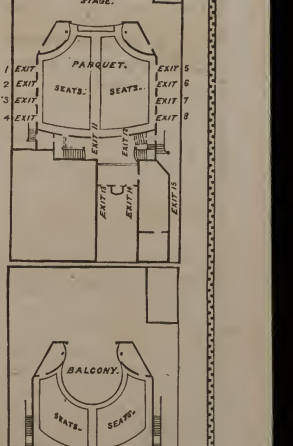
Call at the Custom House for the largest glass of Beer, Ale or Porter in the city—Free Lunch. SCHIERLOH & STELTER, 175 Bowery, next to Miner's Theatre.

Diagram of Exits in this Theatre.



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FREE EVERY EVENING!
GUS'S WINE ROOM,
(THE J. I. C.)
131 EIGHTH STREET,
3 Doors East of Broadway.
FREE HOT LUNCH SERVED DAILY
BEADLESTON & WOERZ'S
ALES, PORTER AND LAGER BEER
CONSTANTLY ON HAND.
GUS REIBER, - - Proprietor.

POOLE'S THEATRE.

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—EVERY—

Monday,
Wednesday,
Thursday
AND
Saturday.

MATINEE PRICES.

FAMILY CIRCLE, - 10 Cents
BALCONY (Reserved), 20 Cents
ORCHESTRA (Res'v'd) 30 Cents

ALL other shoe dressings pay a greater profit than Button's Raven Gloss. Ladies must be careful and not allow those interested to persuade them to take anything else. Raven Gloss contains oil, softens and preserves leather.

THE only reliable catarrh remedy on the market to-day is Ely's Cream Balm, being free from poisonous drugs and offensive odors. It has cured thousands of acute and chronic cases where all other remedies have failed. It quickly cures cold in the head and catarrhal headache. Price fifty cents.

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Admission, - - 10 and 20 Cents | Reserved Seats, 30 and 50 Cents
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Family Circle, - - - 10 Cents | Balcony (Reserved) - 20 Cents
Orchestra (Reserved), - - - - 30 Cents.
Seats in Private Boxes, 50 Cents.

Box Office open daily from 9 A. M. to 10 P. M. Seats secured two weeks ahead.

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Broadway cars from Central Park to the Battery; Fourth Avenue cars, Madison Avenue cars, Third Avenue cars, Lexington Avenue cars from Harlem to City Hall, Third Avenue Elevated R. R. all within a few feet of the door; First and Second Avenue cars, Christopher and West 10th Street cars to Brooklyn, Williamsburg, Greenpoint, Hunter's Point, Hoboken, Jersey City, etc., all pass the door and intersect every City Line; 2d, 6th, 7th, 8th, 9th Avenues, Belt Lines and all surface and elevated railroads to every ferry, east and west. *This theatre is the central location of New York.*

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MORIARTY'S,
No. 1 Fourth Avenue,
Opposite 6th Street.

DON'T YOU?

I.
A sweet Brunette, with flashing eye,
Or Blonde, with golden hair,
Will always charm the heart of man
And make him do or dare.
The dimpled cheek, the pouting lips
And witching glances too,
Doth make one think of Love's sweet
I often do, Don't you? [dream,

II.
"Ah there," within a cozy home,
That's furnished plain and neat,
A charm it adds to Love's sweet spell
As kindred souls we greet.

I love to see a pretty place,
Where style and taste are true,
And rest awhile from care and toil,
I love it, yes, Don't you?

III.
Now, all who want to furnish well
Don't do as heretofore,
But go at once to where I say,
Number "One," on avenue Four,
John Moriarty there you'll meet,
Whose terms are square and new,
For special credit he will give,
I like that plan, Don't you.

This House has no Connection with any other House in the Business.

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22 W. 14th St., bet. Fifth & Sixth Aves.
IMMENSE BARGAINS IN
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LUNCH ROOMS,
143 EIGHTH STREET,
Bet. Broadway and Fourth Ave., New York.
IMPORTED AND DOMESTIC
Fine Wines, Liquors and Segars.
ALSO BILLIARD AND POOL ROOM
Meeting Rooms for Political & Social Purposes

MANY PEOPLE ARE CURIOUS

to know the cost of fitting up, and the yearly expense of the DAISY KITCHEN, Nos. 44 and 46 East 14th Street, Union Square. Here are the correct figures: Store rent, seven floors, $16,000; music, $4,380; electric light, $4,500; Steamboating and elevators, $3,130; 142 employees, $93,000—total per year, $66,380. Fitting up dining-rooms, parlor, reading and toilet rooms, kitchen, bakery, candy and soda water factory, $80,000. This immense establishment has an average of 7,000 delighted patrons daily. Everything sold on the premises is of the choicest quality and half the usual price. The delicious Java coffee or cream soda, with pure fruit juices, for five cents, is a revelation to many.

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MONDAY, MAY 30th,

Decoration Day,

The Political Satire,

—BY—

DAVID D. LLOYD,

For Congress!

FRED HUSS,

Merchant Tailor

43 THIRD AVENUE,

Between 9th & 10th Sts., NEW YORK.

The Leader of Fashionable and Moderate Priced Custom Tailoring.

TRADE MARK. C&C.

H. C. CURTIS & CO.

TROY, N. Y.

Manufacturers of

Men's Fine Linen Collars & Cuffs

R. A. PREY, Manager,

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Button's RAVEN GLOSS SHOE DRESSING.

RAVEN GLOSS

Produces a brilliant polish. Softens and preserves leather. Is economical. Made ladies' shoes look as when new. Is not varnish. Is not colored. Beware of imitations, and of false and misleading statements. BUTTON & OTTLEY, Mfrs., N. Y.

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(EUROPEAN PLAN.)

Broadway, cor. 8th St., New York.

Cafe & Ladies' & Gentlemen's

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Special attention to Theatrical Parties.

A. L. ASHMAN & SON, Props.

OWEN P. McDONALD,

SUCCESSOR TO

McDONALD & HANFT,

Florists,

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Telephone 562, 21st. NEW YORK.

WM. K. CURRY, MERCHANT TAILOR,

135 8th Street, near Broadway.

Suits to Order,	$35 00 to $45 00
Trousers to Order,	6 00 to 10 00
Spring Overcoats,	25 00 to 45 00

DROPPED DEAD FOR JOY!

When he discovered that CLIFFORD'S HELIOTROPE was Pure Perfume.

FOR SALE EVERYWHERE.

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Monday, May 23, for One Week Only.

THE GREAT UNION SQUARE THEATRE SUCCESS,

—THE—

Banker's Daughter

CAST OF CHARACTERS.

John Strebelow.....Mr. H. G. Clarke
Lawrence Westbrook.....Henry Saylor
Of the firm of Babbage & Westbrood, Broad street.
Mr. Babbage, senior partner of the firm.....Geo. J. Maddox
The Count de Caraiac.....O. H. Barr
A French Nobleman of the new Regime.
G. Washington Phippps.....J. F. Crossen
An American Tourist.
Mr. Brown, a retired millionaire.....G. J. Jaques
Harold Rutlege.....Charles Canfield
An American Artist.
M. Montvillias, a French Art Critic.....Edwin J. Pike
Dr. Watson, an English Surgeon.....E. T. Morton
Jerrold.....E. P. Sackett
Lillian, the Banker's Daughter.....Miss Edna Courtney
Florence St. Vincent Brown.....Miss Marion A. Erle
Maid, Wife and Widow.
Aunt Fanny Holcomb.....Miss Laura Linden
Lillian's Widowed Aunt.
Natalie, Lillian's Daughter.....Miss Emma Pollock

SYNOPSIS.

Act I.—Extension room in the house of Lawrence Westbrook.
Act II.—Reception room in the house of John Strebelow.
Act III.—Vestibule and stairway of the American Minister at Paris.
Act IV.—Tableau. The ruins of the Chateau near Paris, the snow and moon light, with the city in the distance.
Act V.—Tableau. The Boudoir of Mrs. Strebelow.
Act VI.—Same as Act I.
NOTE.—Between Acts II and III, there will be a wait of ten minutes, and a wait of six minutes between Acts III and IV.

PROGRAMME OF MUSIC.

THE ORCHESTRA under the direction of Mr. GEO. F. BRAHAM.

1. Overture—Eureka.....Boegger
2. Waltz—Amorita.....Crisdian
3. Medley—McCooley's Visit.....Braham
4. Serenade—Ethiopian.....Puerner
5. Quadrille—Always Jolly.....Boyd
6. Gevotte Ler Cloche.....Watson

The Mason and Hamlin organ is used at this theatre.

PROGRAMME CONTINUED ON 3d PAGE.

THE CELEBRATED

PIANOS SOHMER PIANOS

ARE AT PRESENT THE MOST POPULAR AND PREFERRED BY THE LEADING ARTISTS.

Nos. 149 to 155 East 14th St., New York.

The attention of the public in general and the patrons of Poole's Theatre in particular, is called to the fact that

Mr. HANGEN,

Formerly at 16 CLINTON PLACE,

has secured the building adjoining Poole's Theatre, and after an expenditure of $20,000 has converted the same into a most beautiful

SAMPLE ROOM,

where the best Imported and Domestic

WINES, LIQUORS, BEERS AND CIGARS

will be on hand.

☞ A STRICTLY FIRST-CLASS PLACE. ☜

Bell will ring TWO MINUTES before Curtain rises.

Address all communications pertaining to advertising in this programme to the publisher,

F. V. STRAUSS,

2 W. 14th St., New York.

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Recently bought a pound of the delicious Chocolate Creams made and sold at the DAISY KITCHEN, Nos. 44 and 45 East 14th Street, handing the handsome lady attendant 60 cents, she gave him 25 cents change. When outside, he told a lady friend he got them for half price; so he did, but the joke is, everybody gets them for half-price too.

ORIENTAL.

Who, when the silent wrinkle steals
On brow and cheek, its ravage heals,
And e'en the freckle's stain conceals?
Who but Gouraud.

His *Oriental Cream* leaves not
On Beauty's skin the faintest spot,
But drives away the pimple spot,
Gouraud (T. Felix).

Who gives back the charm to beauty's cheek,
When time or sickness makes them weak?
"The Oriental Cream," the ladies speak,
From my Gouraud's.

The Proper Thing for Summer Wear,

SCOTCH CHEVIOTS,

HOMESPUNS, TWEEDS.

Suits to Order from - $20.00

Trousers " " 5.00

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Gives Relief at once and Cures

COLD IN HEAD

CATARRH,

HAY FEVER.

Not a Liquid, Snuff or Powder, free from Injurious Drugs and Offensive odors.

A particle is applied into each nostril and is agreeable. Price 50 cents at Druggists; by mail, registered, 60 cents. Circulars free. ELY BROS., Druggists, Owego, N. Y.

CATARRH

HAY-FEVER

No. 28,081.

The Old Prescription—a Sure Cure for all Urinary Disorders—contains no Mercury or other injurious ingredients.

Price 35 Cents per Bottle.

For Sale at the only Depot,

188 BOWERY, cor. Spring Street.

Chanut

PARIS GLOVES!

The best in the world. The cheapest of all, as the trial of a single pair will prove. Price list and color card sent on application. Gloves made to order in two (2) hours.

J. M. CHANUT & CIE.,

PARIS: 107 Avenue d'Orleans; NEW YORK: Cor. 6th Ave. and W. 14th St.; BOSTON: 3 Temple Place: BALTIMORE: 16 N. Charles St.

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Turkish, Russian and Roman BATH,

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CLEANLINESS A SPECIALTY. ALL BATHS 50c.

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HABIT MAKER,

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English Driving Coats and English Made Trouserings is our specialty for Fall and Winter of 1886-87.

DELURY,

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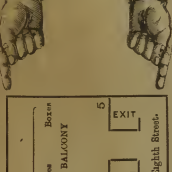
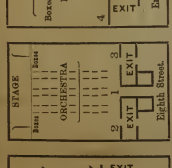
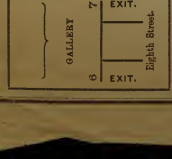
At the elegant Warerooms of **SOHMER & CO.,** *Piano Manufacturers*, intending purchasers are sure to find what they want, for the **SOHMER PIANO** is a Model in tone and finish, and unites the very most noble considerations—superior Quality.







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New England Coffee and Lunch Room.

Everything first-class. Sweet Cider served by measure or glass. Grape Juice served by bottle or glass. The above made by us every day at

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WEEK COMMENCING

Monday, May 30th,

DECORATION DAY,

The Political Satire by David D. Lloyd,

FOR CONGRESS.

FRIDAY, JUNE 3D, AFTERNOON AND EVENING,

BENEFIT OF THE

RELIEF FUND

—OF THE—

Volunteer Firemen's Association of N. Y.

A GIGANTIC BILL, INCLUDING THE GREAT LOCAL PLAY WITH REALISTIC FIRE SCENE,

"NEW YORK AS IT WAS."

The Furniture used in this Theatre is from the Extensive Warerooms of J. B. McNAB, 747 Broadway.

SOHMER PIANOS are USED in this THEATRE

☞ Ladies' Toilet on First Floor, Right Hand Door. ☜

IN THE EVENING, doors open at 7.30. Begin at 8 o'clock.
FOR THE MATINEES, doors open at 1.30. Begin at 2 o'clock

USE **CLIFFORD'S HELIOTROPE** FOR THE HANDKERCHIEF.

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32,000 **PIANOS** IN USE

HARDMAN, PECK & CO., MANUFACTURERS. WAREROOMS, *146 FIFTH AVENUE*

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CHOCOLATE AND BON-BONS. NOVEL DESIGNS IN **BOXES AND BASKETS.** Direct Importation this season.

1149 BROADWAY,

Between 26th and 27th Streets. 20 and 31 Cortlandt Street.

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80 E. NINTH ST., NEAR BROADWAY,

(Opposite Stewart's Block; a short distance from the 9th St. Elevated R. R. Station, and in the vicinity of the Dry Goods Trade.)

B. STRATTON, - - Proprietor.

One of the largest and most pleasant uptown *DINING AND LUNCH ROOMS.*

☞ SPECIAL ATTENTION TO LADIES Tables reserved for them.

A Skin of Beauty is a Joy Forever!

Dr. T. FELIX GOURAUD'S

ORIENTAL CREAM, or MAGICAL BEAUTIFIER

PURIFIES BEAUTIFIES THE SKIN

No other cosmetic will do it.

Removes Tan, Pimples, Freckles, Moth Patches, Rash and Skin diseases, and every blemish on beauty, and defies detection. It has stood the test of 30 years, and is so harmless we taste it to be sure the preparation is properly made. Accept no counterfeit of similar name. The distinguished Dr. L. A. Sayer, said to a lady of the *haut ton*, a patient: "*As you ladies will use them, I recommend 'Gouraud's Creme' as the least harmful of all the Skin preparations.*" One bottle will last 6 months, using it every day. Also, Gouraud's Subtile Powder (a superfluous hair Without injury). Sold by all Druggists and Fancy Goods Dealers throughout the U. S., Canadas, and Europe. Also found in N. Y. City at R. H. Macy's, Stern's, Ehrich's, Ridley's, and other Fancy Goods Dealers. Beware of base imitations. $1,000 reward for arrest and proof of any one selling the same

SANFORD'S EUROPEAN HOTEL

25 & 27 THIRD AVE.,

H. C. PRICE, - - - Proprietor.

BLOCK AND A HALF FROM THIS THEATRE.

ROOMS 50c. TO $2.00 A DAY.

POPULAR RESTAURANT.

OPEN ALL NIGHT.

MODERATE PRICES.

An uptown woman just after she had got done her washing, told her talking-across-the-fence neighbor that she was actually so tired that she could scarcely stand on her feet. In fifteen minutes after that she began a two-hour stand on an acquaintance's sidewalk waiting for a funeral to start, and she stood it out.

"How does my wife take my incarceration?" asked a convicted Mormon of a brother. "Susie cries her eyes out; Jennie is sad at times; Martha doesn't seem to care very much; Sophie says she is going back to her parents in Tennessee; while Eugenia is already engaged again." "Ah, my wife is a wonderful woman, isn't she?"

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Are now conceded to be the ONLY COMPLETE PIANOS MADE,

HAVING THE

NEW PATENT

HARP-STOP

ATTACHMENT,

AN ATTACHMENT, THE USE OF WHICH SAVES TUNING, REGULATING, CUTTING OR WEARING OF HAMMERS, LIGHTENS THE TOUCH, REDUCES THE TONE, AND IS INVALUABLE FOR PRACTICE, AND ESPECIALLY ADAPTED FOR ACCOMPANIMENTS.

NEW PATENT

KEY-FRAME

SUPPORT,

ON WHICH THE KEY-FRAME RESTS, INSURES THE DEPTH OF TOUCH, REMAINING ALWAYS THE SAME. WOODEN KEY-BOTTOMS COMMONLY USED IN ALL OTHER PIANOS WILL WARP, SOONER OR LATER, NECESSITATING A COMPLETE OVERHAULING, LEVELING, REGULATING, &c.

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European Branch: 58 HOLBURN VIADUCT, LONDON, ENGLAND.

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HARDMAN, PECK & CO., Manufacturers.

CHEW LORILLARD'S 5¢ FOIL CENTU

VOL. I. SAINT GEORGE JULY 10, 1886. No. II.

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DIAMONDS AND WATCHES

A SPECIALTY.

IMPORTERS & MANUFACTURERS

Watches, Diamonds, Chains, Rich Jewelry and Silverware.

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Benedict B ilding, 171 Broadway, corner Cortlandt St., N. Y.

ESTABLISHED 1831.

L. SHAW,

54 West 14th St. *Near 6th Ave.*

Art's Greatest Triumph.

THE RECAIMER COIFFURE,

or front and back, with my improved Elastic Spring.

INVISIBLE FRONT PIECES of new designs. MARIE ANTOINETTE waves, NANON Coiffures, and 5,000 other front pieces; feather-light switches, all of naturally curly hair, positively RETAILED at WHOLESALE PRICES.

My All-Long hair Switches, naturally wavy, $5.00 each; equal to $10.00 ones elsewhere.

BABY BANGS, all the rage, from $2 upward.

MY GRAY HAIR DEPOT

is known as the largest, finest and most reliable and as to prices I cannot be undersold. Gray hair warranted genuine or money refunded. HAIR taken in EXCHANGE, full value allowed. HAIR CUTTING AND CURLING on the premises by best French artists. Hair dyeing and shampooing a specialty. Front pieces dressed while you wait, 25 cents each.

My Spring Catalogue, now ready; mailed free.

Visitors will find ample accommodations in the Dining Hall, where an excellent *menu* is provided by the PURCELL COMPANY.

The Café and Bar will be found on the first gallery, where the choicest brands of liquors and segars are served to guests.

The famous Mets are now on their Western trip. They are playing great ball and bid fair to overtake the leaders in the Championship race.

ST. GEORGE CASINO

STATEN ISLAND,

GEO. F. WILLIAMS, - - - GENERAL MANAGER.

SATURDAY EVENING, JULY 10.

FAIRY LAND CONCERT

BY THE

Famous Seventh Regiment Band

C. A. CAPPA, - - - - - DIRECTOR.

WITH THE FOLLOWING SOLOISTS VIRTUOSI:

CORNETS:
WALTER ROGERS, W. GRIFFIN,
J. H. MITTHAUER.

PICCOLO:
J. NORRITO.

FLUTE:
H. WITTGENSTEIN.

TROMBONE:
T. N. CURRIE.

EUPHONIUM:
C. BEYER.

CLARIONETS:
J. DREWES and A. BARBERA.

M. J. SALOMONS, - - - - - BUSINESS MANAGER.

CONCERT BEGINS AT 8 O'CLOCK.

PROGRAMME.

PART I.

1. MARCH—"Mikado," - - - - - SULLIVAN
2. OVERTURE—"Don Juan," - - - - MOZART
3. CORNET SOLO—"Marlborough," - - - - ARBAN
   Mr. W. GRIFFIN.
4. WALTZ—"Wiener Blut," - - - - - STRAUSS

The Electrical Illuminated Fountains

WILL BE DISPLAYED AT 8:30, 9, AND 9:30 O'CLOCK.

—*PROGRAMME CONTINUED ON NEXT PAGE.*—

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BROADWAY, COR. WARREN STREET, NEW YORK.

FINE CLOTHING,

READY MADE AND TO ORDER

For Men, Youths and Boys.

The Celebrated

SOHMER

PIANOS

Are at present the most popular, and preferred by leading Artists.

149 to 155 E. 14th St., N. Y.

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Ladies' Fine Cloaks,
Gents' Coats,
Coachmen's Outfits,

RUBBER GOODS OF EVERY DESCRIPTION AT THE

OLD RELIABLE RUBBER STORE,

27 Maiden Lane,

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BARKER & CAMP.

MURTAUGH'S

Genuine Dumb Waiters.

MANUFACTURED ONLY AT

145 & 147 East 42nd St., New York.

Also Hand Hoisting to all its Branches. CARRIAGE and safety INVALID Elevators a specialty. Repairing or attending at the shortest notice.

ESTABLISHED 1855.

JAS. MURTAUGH & CO.

"For lack of a nail,
A shoe was lost.
For lack of a shoe,
A horse was lost.
For lack of a horse,
A man was lost.
All for lack of a horse shoe nail."

Saint George Casino

PROGRAMME.

Issued by the Staten Island Amusement Co.

S. A. ATKINSON, Publisher,

New York Office: 12 Cortlandt St

"Transcending the most alluring scenes of 'The Arabian Nights' in splendor, the magnificent system of illuminating is beyond question the crowning attraction of the hour."—*Illustrated London News.*

WATER FIRE WORKS.

The Staten Island Amusement Company most respectfully announce the opening of their New Summer Evening Resort, at Saint George, Staten Island.

These new and beautiful Grounds are most attractive in point of location; composed of seven acres of greensward on the shore of New York Bay, they are within twenty minutes of the Battery, the terminus of the entire New York Elevated Railroad system, and are reached, every few minutes, by the largest and most comfortable line of steam ferry-boats in the world, at a fare of only ten cents.

The chief feature of the Entertainment to be offered this season will be an Exhibition of the most novel and brilliant Electrical effects, in the shape of fountains of illuminated water.

This elegant device was invented by Colonel Sir Francis Bolton, the eminent English engineer, and has been exhibited with remarkable success in Kensington Gardens, London, during the last three years, having been witnessed by hundreds of thousands of people. Some idea may be formed of the impression produced in London by these Fountains from the extracts from *The Illustrated London News*. By an expenditure of nearly $40,000, an entirely new series of Fountains have been constructed at Saint George; and, in the judgment of prominent electricians, a more effective and perfect electrical outfit has never before been gathered together. Fountains of water are to ascend into the air one hundred and fifty feet, and being illuminated from the bottom by an aggregation equal to 150,000 candle-power, effects most brilliant and bewildering are produced.

These Fountain effects, which are the most marvellous of modern exhibitions, can be viewed from the Grounds, or from the beautiful Pavilion, which has excited so much admiration, and which has seating capacity for 8,000 persons, all of whom may, at all times, enjoy a vision of beauty in a view down the Bay and through the Narrows. The setting of the Grounds with electrical and other appliances will render them very attractive, aside from the fountain displays.

A still further attraction will be furnished by Open Air Concerts, of the finest music, every evening, by Cappa's 7th Regiment Band.

A special *répertoire*, for which Mr. Cappa has been making careful preparation, will be provided; and the programmes presented every night will comprise the finest and best music of the day produced under the most favorable circumstances by artists universally known as the best out-door musical organization in the country.

Most ample facilities have been provided in the Pavilion for dining, Ice Cream and other Refreshment, under the care of the PURCELL COMPANY, and with the immediate supervision of Mr. PURCELL and his sons, so well known as high class and reliable caterers.

FAIRY LAND CONCERTS

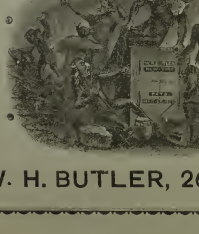
Programme Continued

PART II.

5.	GRAND SELECTION—"Patience,"	- -	SULLIVAN
6.	EUPHONIUM SOLO—"Meditation,"	- -	GOUNOD
7.	GAVOTTE—"Gnomen,"	- -	EILENBERG
8.	GALOP—"Kalmia,"	- -	VAN BOSKIRK

ADMISSION To Casino and Grounds, - - 25 Cents
CHILDREN, - - - - - - 15 Cents
BOX SEATS, - - - - - - 25 Cents Extra

FIRE AND BURGLAR PROOF!



W. H. BUTLER, 261 Broadway,

THE METS.

The Mets are on their way home. They have appeared on the ball fields at St. Louis and Louisville, and are now playing a series of games with the Cincinnati Club in that city. The club will next be in Pittsburg and contest four games with the Alleghany Clubs. On Saturday, July 17, the Mets will appear here at Saint George on their home grounds. The dates for the July games are as follows:

Saturday, July	17,	with	ST. LOUIS.
Monday,	19,	"	LOUISVILLE.
Tuesday,	20,	"	ST. LOUIS.
Thursday,	22,	"	LOUISVILLE.
Friday,	23,	"	ST. LOUIS.
Saturday,	24,	"	LOUISVILLE.
Monday,	26,	"	CINCINNATI.
Tuesday,	27,	"	PITTSBURG.
Wednesday,	28,	"	CINCINNATI.
Thursday,	29,	"	PITTSBURG.
Friday,	30,	"	CINCINNATI.
Saturday,	31,	"	PITTSBURG.

The Mets are playing fine ball just now, as indeed are all of the Association nines, and the contest for the championship pennant is an extremely close and exciting one. Each succeeding week the relative positions of nearly all of the clubs are changed, though St. Louis still holds the lead. We may therefore look for a series of most interesting games at Saint George during July.

A MARVELLOUS ELECTRICAL EFFECT

(*From Illustrated London News*, AUG. 8, 1885.)

"Travelers familiar with the chief holiday haunts of the Continent are unanimous in declaring that the Pleasure Gardens of Europe afford no sight so bewitchingly beautiful as the dazzling spectacle of the illuminated grounds and rainbow fountains of the South Kensington Exhibitions. London has taken so naturally to the open-air concerts held in this lamp-lit pleasaunce, that it 's hardly possible the metropolis will henceforth do without the delightful form of Summer recreation The 'Fairy Land Concert' has become an institution in the Capital, and it would indubitably enhance the sum total of national enjoyment were the fascination to be established in every town in the Kingdom.

* * * * * * *

"Scarcely have the thousands of visitors got over the pleasurable surprise occasioned by the magic illumination when a fresh—and very beautiful—pleasure bursts upon their sight. Still up aloft in his eyrie, Sir Francis Bolton touches a lever, and from 40 powerful towering streams of water, rising with varying height, and from the centre island of the Dutch basin, and in following up by order of the musical scale, the surrounding jets pay their tribute to the grand central fountain and its minor jets. Exclamations of 'Oh!' from the delighted throngs below. The Wizard of Science—sure he has his admiring thousands in his grasp—never lets them relax their attention till his duty is discharged. Sir Francis Bolton plays on his piano with the sun and sparkles of Rubinstein. Dash, dash on two notes, and the lofty central stream changes from silvery hue to a lovely ruby and cerulean blue! A telephonic word of command to the electric light wielder in the tower above the signal box—and a second's shot to the topmost curves of the red and blue jets, and the countless drops fall like brightest bullets—to the rapturous delight of the spectators.—*The World.*

THE CREATION OF LIGHT.

A most instructive feature in the Exhibition at Saint George will be the opportunity afford d to insp ct the novel machinery required for the production of such vast quantities of artificial light. The Machinery Hall, at the south west corner of the grounds, contains a great variety of Engines, Dynamos, and other appliances in full motion, an inspection of which will in a few minutes, convey more information than hours of reading. But perhaps the most novel part of the visit is the descent by the sub-way, to the strange area below the fountains themselves. The most ample provision has been made for this inspection, and a constant stream of visitors can be accommodated to view a spectacle the like of which has never been seen in this country. Speaking of the visit to the spaces below the London fountains, *The London News* said:

"A deep descent brings us to the entrance of a long tunnel leading beneath the water basin. He who would find truth at the bottom of the well must traverse this tunnel, at the end of which a marvellous spectacle bursts upon the eye. Glowing pieces of thick glass are let into the roof. A slide of the desired color—red, blue, green, mauve or yellow—is pushed under the glass on receipt of the signal: and an immediately powerful electric light is shot up from below, illuminating the lofty jet of water in the beautiful manner that delights those who and thousands nightly as eloquently testified by the general burst of admiration throughout the grounds.

"From this central point, but below the water, are also worked automatically the illuminated fountains from the subsidiary basins already referred to; and it is really a marvel of ingenuity and careful organization on the part of those who have devised so admirably effective a plan of electric illumination."

St. George's Wonderful Electric Fountain.

The St. George (Staten Island) pleasure grounds were formally opened to the public last night with a full realization of all the marvels and beauties that had been promised. The colored fountain proved to be one of the most brilliantly effective spectacles imaginable. Its hundreds of jets permitted the almost infinite varying of the forms and combinations of its streams, through which shot broad beams of colored lights from beneath. The color changed constantly. At one moment it was crystal, the next roseate, then successively green, blue, purple, gold, and from time to time the tints would blend; harmonize, and contrast with new charms at every change. It had all the splendid brilliancy of fireworks with a softer beauty and grace peculiar to itself, and the vast concourse of spectators applauded with enthusiasm while its display continued. Far out in the bay it could be seen, looking like a gigantic opal, illuminated by its internal fires. The electric lights of the fountain were sixteen in number, of 8,000-candle power each, and twenty-five men, under direction of Mr. L. Stearinger and Mr. William Wynn, were required to work the colored mediums and the jets. This fountain is nearly double the size of any other illuminated fountain in the world, and truly seems one of the glories of fairyland. The Seventh Regiment band gave a concert, and there were fireworks.—*N. Y. Sun.*

FOR ADVERTISING SPACE IN THE

Saint George Casino PROGRAMME,

APPLY TO

S. A. ATKINSON, Publisher,

12 Cortlandt Street, New York

OPINIONS OF THE PRESS.

FAIRY LAND ON STATEN ISLAND.

The Staten Island Rapid Transit Company had all it could do last night to carry the throng of people who went down to see the opening concert of the amusement season at St. George. Before the boats reached the landing the line of 100 electric lights were suddenly turned on and the music of Carow's Seventh Regiment Band floated over the water to welcome the excursionists. The pavilion was thrown open and the big grand stand with its 3,000 incandescent lights was all astir. Downstairs the restaurant was presided over by dusky Senegambians who stood at the ends of strange-looking ovens, where oysters in the shell were roasting and bacon, which comes in their steam launches to see the fun. A salute fired by electric bombs opened the entertainment with the "The Star Spangled Banner" by one of Carlo's band and the Seventh Regiment drum corps together. Two more selections followed and then, while the audience were listening to a cornet solo a shaft of light like the most brilliant displays of the aurora borealis suddenly shot up to the zenith. In an instant the entire grounds were illuminated by all the colors of the rainbow, and the electric fountains were at work. From the surface of the little lake at the further end of the enclosure a jet of water rose to the height of a hundred feet, and then on either side a dense column was lifted into the air and fell in a golden shower. Again the variegated colors shot through the spray and the water was thrown into three long jets of yellow, orange and blue. For twenty minutes the column of water was constantly changing, while every color, shade and tint was reflected from the falling drops, at last the mass was broken into a confused combination of a thousand separate streams and one after another the colors of the rainbow were thrown upon it.*** The whole field seemed lined with electric wires and the ground tunneled with subterranean passages, from which the lights shone with a mysterious and dazzling effect.

The electric plant on the Saint George grounds is one of the largest on the American Continent.

CHICAGO winter horse cars are made two feet wider than those used in summer-time. The addition is to admit overshoes.

FAIRY LAND CONCERTS,

—AT—

Saint George Casino.

STATEN ISLAND.

EVERY EVENING.

S. A. ATKINSON

JOB PRINTER.

Newspaper and Program Printing a Specialty.

No. 12 Cortlandt Street, New York.

NEW TO NEW YORK.

The West at Your Doors.

PRACTICALLY A TOUR OF THE FRONTIER.

Location Easy to Reach. 10 Cts Fare

FROM BATTERY, 25 MINUTES.

Magnificent Grounds, Shady Groves, Natural Surroundings, in keeping with the standing liberality and under the auspices of the

STATEN ISLAND AMUSEMENT CO.,

(Limited),

WILL BE GIVEN THE TRULY NATURAL NATIONAL, AMERICAN EXHIBITION AT

ERASTINA WOODS, MARINER'S HARBOR

Commencing Monday, June 28,

BUFFALO BILL'S

WILD WEST.

THE ACME OF INTELLIGENT EFFORT.

To Combine
Merit, Instruction, Pleasure and Education,
in an Epitome of Our Nation's
Progressive History.

DEPICTED BY

More Scouts with Records!
More Skilful Horsemen and Marksmen!
More Genuine Indians!
More Western Animals!
More Celebrated Characters!
More Tip-Top Cowboys!
More Wild Bucking Horses!

More Genuine Features of Western Life

Than ever before, at one time and place

VISIBLE ON THE FACE OF THE GLOBE!

HOW TO GET THERE.

Only 10c. from the Battery via S. I. Rapid Transit to the Gates.

A FLEET OF STEAMERS FROM THE FOLLOWING POINTS:

New York side North River—The Steamer John Sylvester, touching W. 21st st., W. 10th st., Pier 8. Round trip, 25c.

Hoboken patrons go to West 10th st. Jersey City patrons go to Rector st. Newark—Steamers Thos. P. Way and Magenta Fare 25c. round trip.

Elizabethport—Steamer Pinto, every 20 minutes; fare 10c.

Steamer Florence, from Williamsburg, Brooklyn; fare, round trip, 25c.

For minute time table of fleet see excursion column.

TWO PERFORMANCES DAILY.

Afternoon at 3 o'clock. Every Night at 8.

Night made day by 100 Electric lights.

Performances twice a day, rain or shine

Grand Stand Seating 20,000 people.

ADMISSION 50 Cents. CHILDREN 25 Cents

Come early. Wander through the camp.

Doors open 12.30 and 7 P.M.

EVERYTHING NEW
IN
STRAW HATS and DERBYS
FOR
MEN AND BOYS.

EVERYTHING NEW
IN
SUITS
FOR
BOYS & CHILDREN.

HACKETT, CARHART & CO.

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RETAIL CLOTHIERS

For Garments of Strictly

Their Own Manufacture

FOR MEN BOYS AND CHILDREN.

AT ONLY ONE PRICE, AND THE LOWEST PRICES KNOWN.

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NEW YORK CITY.

Old Stand Name

"BALDWIN"

The Clothier.

SEVEN STORES

IN

ONE MAMMOTH

WAREROOM.

One Price,

C. O. D.

BIRCH, AND BACKUS'

San Francisco Opera House

PIANOS AND ORGANS

RENTED and SOLD ON INSTALLMENTS.

HORACE WATERS & CO.

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Victory over Pain. Ashby's Electric Medicated Plasters Stops all Pain and Aches. Tones up the System. Druggists, or Electric Plaster Co., 119 Fulton St., N. Y.

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MANY NOVELTIES IN Imported and Domestic Woolens for Present Season.

NICOLL THE TAILOR,

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109 to 101 BOWERY.

THEATRICAL NOTES.

"Never Too Late to Mend" has scored a grand success at Booth's Theatre. It is produced under the personal supervision of Mr Henry Jackson, from London.

Neil Burgess is playing at the Bijou in a new play of the "Widow Bedott" style, entitled "Vim."

Willie Edouin is drawing large audiences at the San Francisco Opera House to see his farcical comedy of "A Bunch of Keys."

"The White Slave" is the attraction at the Cosmopolitan, with matinee on Saturday.

"The Planter's Wife" will occupy the stage of Haverly's Fourteenth Street Theatre until further notice.

Mr. Henry E. Dixey and special company appear this week in "Cinderella at School," at the Fifth Avenue Theatre.

The attraction this week at the Brooklyn Grand Opera House is J. Z. Little in "Against the World."

Frank Mayo is at the Windsor Theatre delighting the East siders with his play, "The Streets of New York."

Last week of "A Parisian Romance" at the Union Square Theatre, making room Monday next for Charles Wyndham.

This is also the last week of "Young Mrs. Winthrop," at the Madison Square Theatre. Monday, April 9th, "A Russian Honeymoon."

Wallack's Theatre continues to be crowded nightly by fashionable audiences to witness "The Silver King."

A revival of "Patience" is to be seen nightly at the Standard Theatre, under the management of Mr. William Henderson.

BEHNING

PIANOS.

SALESROOMS: { 15 East 14th Street and 129 East 125th Street, N. Y

"Women," remarks an exchange, "are the natural instructors of the young." This is quite true. And the woman who is the mother of a boy is apt to begin her instructions early. One of the very first things which he learns from her, is that there is no soft side to a trunk strap.

REMOVAL

Dr. HASBROUCK,

Formerly operator at Colton's, has removed his Nitrous Oxide Gas Office, for the painless extraction of teeth, to

WALLACK'S THEATRE BUILDING, Corner Broadway and 30th Street, N. Y. City.

COVERING UP THE DEFICIENCY.—Mrs. Wallis Yates is the wife of an Austin merchant in failing circumstances. She is extremely thin, but nevertheless attends balls and parties in a very low-necked dress. She attracted the attention of two young men at a ball not long since. One of them said to the other "Do you see how Mrs. Wallis Yates is dressed?" "Yes, her husband ought to tell her to do like he does in his business. Cover up the deficiencies so the public cannot see them."—*Texas Siftings*.

SPRING STYLES NOW READY.

ASHER, THE TAILOR,

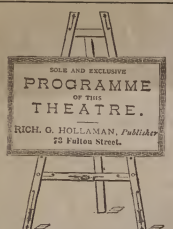
451 Sixth Avenue,

Fine Tailoring at Moderate Prices.

Pants to Order, from $5.00 up.
Suits to Order, from - 18.00 up.
Dress Suits, from - - 30.00 up.

Fit and Workmanship Guaranteed. Full line of Imported Fabrics always on hand.

Finest SILK HATS, $4.80. Sold on Broadway at $6.00.
AT THE FACTORY, 15 and 17 NEW CHURCH STREET, UP STAIRS.



San Francisco Opera House

The San Francisco Minstrels are now traveling through New York State on their annual Spring tour, and the Opera House is now occupied by the great "Sparks" Company, headed by Willie Edouin, in their great success, "A Bunch of Keys," a satire on hotels. This piece has made a great success wherever presented, and is said to be to hotels what "Dreams" are to photograph galleries. The piece is in three acts, "The Will" being the title of the first act. "The Hotel" the second, and "The Hotel after a storm" the third. It is abounding with fun and absurdities from beginning to end, and the music during the whole performance is of a charming character. Mr. Frank W. Sanger is the manager of this talented company, and is assisted by the courteous Mr. Joseph Arthur, who assumes the position of Business Manager.

Christine Nilsson has presented the pastor of the Lutheran church at Denver with $300. In a section of the country where sages for shedding the light of gospel truth are low, where a clergyman has to go out into the forest and cut his own firewood, where salt pork is at least thirty per cent. higher than it is in New York and Chicago, where an evangelist receives the main part of his salary in damaged garden truck and old copies of religious magazines, such a thoughtful act of charity must be the cause of a great deal of happiness. It will enable the pastor's wife to buy a new sealskin sacque.

The influence of a free press is mighty, particularly in Cincinnati. There the impatient lover no longer expresses his feelings in the flowery verbiage of the poet, but makes his point with the precision and directness of a rifle shot: "Adored Maria, let's consolidate."

"Do you believe that a woman, nowadays, would die for the object of her love?" asked a bachelor friend. "I don't know whether she'd die or not," answered the Benedick, "but I've known her to go wild when the trimming didn't suit her."

WALL STREET.
IT WILL PAY TO GO DOWN TOWN.
A $3.00 Derby, worth - - $4.50
3.50 Imported Hat, worth 5.00
5.00 Silk Hat, worth - - 7.00
88 Wall Street,
Cor. Water. C. SIMIS.

Manuel Blazos, commonly called "Old Blazes," is a New Mexican gambler with a portable hell on wheels. This is a car, something like those used by traveling photographers, but is as bright and gay as a circus band-wagon, and is drawn by six handsome horses. The interior contains a faro-table, a roulette wheel, and other fixtures for gaming. Manuel has several assistants, and goes from place to place according to the outlook for profitable business. Thus he is sure to appear at every large fair within two hundred miles of the Mexican border on either side. A new and prosperous mining-camp offers inducements, too, and lately he established himself close to a Texas camp-meeting, with pecuniary profit. He has the reputation of running square games, and his party goes so well armed that they defy robbers.

Now is the time to purchase a Sealskin Sacque. C. C. SHAYNE, the well-known and reliable manufacturer, 103 Prince Street, offers best quality Sealskin, 42 inches long, for $200, reduced from $250; 38 long, $175; 36 long, $150. Dolmans and Paletots greatly reduced. Genuine Hudson's Bay Otter Sacques, $250; Otter Paletots, $350; Otter Dolmans, $450. All goods produced by Mr. SHAYNE are standard styles, thorough reliable, and first-class in every particular.

IMPORTANT.—Mrs. Langtry has been the topic of the day—her name spoken at every fireside; but the little Miss forming the beautiful fountain covered with icicles is of far greater interest to the public, being the only one in the world. The same may be said of Huber's Prospect Oyster and Chop House Ladies' Restaurant, Lunch Rooms, Winter Garden, Concert Hall and Hotel. Table d'Hote, 75c.; with wine, $1.00. The only house in the world of such unlimited accommodations. Philip Leve's celebrated orchestra of soloists every afternoon and evening. 14th to 13th Sts., near 4th Avenue.

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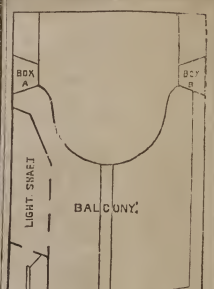

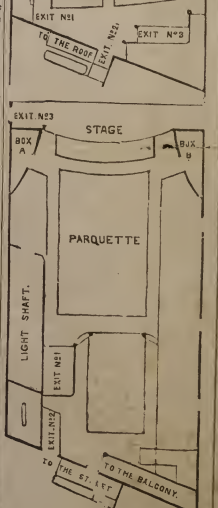

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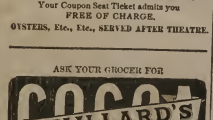

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SECOND WEEK! *IMMENSE SUCCESS!!*

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SPARKS,

FRANK W. SANGER.....MANAGER

IN THEIR GREAT SUCCESS, A

BUNCH OF KEYS;

Or, THE HOTEL.

A SATIRE ON HOTELS.

A Musical Comedy in 3 Acts, by Charles Hoyt & Willie Edouin.

An everyday experience.

It is a collection of incidents intended to teach no moral in particular, stirred together by CHAS. H. HOYT, incited, aided and abetted by WILLIE EDOUIN. The piece is called a Comedy, because Comedy is the word used to describe almost everything we put upon the stage at present, and the authors desire to avoid the charge of eccentricity, having enough else to answer for.

The people who risk their lives, limbs and reputation in presenting the piece and the characters they are alleged to assume, may be learned by a careful study of the following table:

INDIVIDUALS IN ACT FIRST.

TEDDY KEYS.....ALICE ATHERTON
A wild Rosebud with accompanying Thorns.

ROSE KEYS.....Miss CARRIE GODFREY
Her eldest sister; also of the Rose variety, but full-blown and rather of the Prim-rose order.

MAY KEYS.....Miss ANNA BREVOOR
Also a sister of Teddy, the third and last of the Bunch of Keys.

DOLLY DOBBS.....Miss MARIETTA NASH
A singular domestic—that is, "she breaks no crockery."

MATILDA JENKINS.....Miss GENIE HOLTZMEYER
Searching for her lost one.

GILLY SPOONER.....Mr. JULIAN MITCHELL
A rural masher, engaged to Rose.

JONAS GRIMES.....Mr. JAMES T. POWERS
A Brakeman who is one of nature's noblemen—this is the author's ideal of a perfect man. Watch him.

TOM HARDING.....Mr. C. B. STEVENS
May's lover.

SAM FOSS.....Mr. HARRY DELORME
Looking for a job—and gets one.

—) AND (—

LITTLETON SNAGGS, Esq.....WILLIE EDOUIN
A legal gentleman, who knows as much of running a hotel as a good many in that business do.

DISGUISES ASSUMED IN ACTS II AND III.

J. FRISK, Sr., a dealer in lightning rods, } .....TOM HARDING
J. ROCKFORD SMITH, a drummer.... }
Col. ST. CLAIR BRAY, a politician, } .....GILLY SPOONER
ROSE KEYS.....
Miss EMMA POUGHKEEPSYE, operatic artiste.....ROSE KEYS
Signorina JERSECITE, operatic artiste.....MAY KEYS
ST. LAWRENCE JENKINS, a drummer.....TEDDY KEYS
PLUG MULDOON, a Mayor.....HARRY DELORME

ACT 1. | **THE WILL.** | *ACT 1.*

Anxiety of the Keys family. Arrival of Littleton Snaggs. Reading of the will. Conceilmnet of the codicil. Snaggs opens the Grand View

For Remainder of PROGRAMME see following Page.

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Fifth Avenue Theatre,
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San Francisco Minstrels,
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Grand Opera House,
Hyde & Behman's Theatre.

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Spring Classes forming for Children and Adults. Private Tuition. Send for Circulars.

When a Boston young man pops the question, he says, "Let's double-up."

Hotel, as possession is nine points of the law. Teddy volunteers to assist, much to the discust of the Keys family.

ACT 2. | **THE HOTEL.** FUNNIEST of FUNNY SCENES. | ACT 2.

Hotel opened. Enough provisions for a regiment. "I'll run it according to law." "We must see the will." They try the safe. "Grimes, remember the bells." Teddy's desire to give a ball. Guests arrive. Opera Singers, Politician, Lightning Rod Agent. "Have a drink." Matilda's search. The Proposal. Snaggs not drunk, but sleepy. The suicide.

ACT 3. | **THE HOTEL AFTER A STORM.** | ACT 3.

More Guests. "He's a pugilist." Arrival of a supposed drummer. The plot exposed. Success of the Keys family. Recovery of the codicil. Arrival of the real drummer. The decision. Consternation of Snaggs. Matilda's Victory. "Good bye."

The Following New Musical Numbers are Incidental to the Play:

Chorus, "Ocean Swell." "All Aboard." DAVE BRAHAM'S latest music "McNally's Row of Flats." "Charleston Blues." "Market on Saturday Night." Song and Chorus, "Nothing of the Sort." Hoodlum Trio, "Old Cabin Home." "Arthur and Martha." "I won't play with you any more." Duet from "The Maseote." New medley of popular songs, "Kulula." Trio and Chorus from "Iolanthe."

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JOSEPH ARTHUR.....Business Manager.

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OVERTURE.....
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It is noticeable that Fifth Avenue, between Fourteenth and Twenty-third Streets is now a leading business thoroughfare, and fast becoming the centre of the piano-forte trade of New York City. Already five piano houses are established there, and now the announcement is made that HORACE WATERS & Co. have leased the elegant large store at 124 Fifth Ave., near Eighteenth Street. The location they consider central and convenient for the majority of their customers, and the large ware-rooms are rendered necessary by the increasing demands of their business.—*New York Republican.*

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- Most interesting.—JOURNAL.
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- Admirable.—HERALD.
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EVANGELINE, the Heroine, victim of an enduring affection which nearly proves her ruin. ..... Miss IRENE VERONA

EULALIE, her confidante, confidently hoping for women's rights. ..... Miss LILA BLOW

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ROSE ..... { On Eva's Suite—too sweet } to need description. } ..... Miss LILLIAN CLEAVER

MARIE ..... Miss CARRIE WALLACE

BLAINE a waif, very much in love ..... Miss ANNIE W. SCHILLER

GABRIEL, a dashing young country laddie who thinks Evangeline just too sweet to live. ..... Miss FRANEIE REMBLE

LE BLANC, a cunning notary, who believes there's a good deal in a name. ..... Mr. GEO. A. SCHILLER

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MAURICE ..... { and admirers. } ..... Miss BELEN MARLBOROUGH

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ARTHUR (CHARLEY)		Mr. W. SHERMAN
ARIZONA ABRAHAM		Mr. H. M. WILLIAMS
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SYNOPSIS OF SCENERY.

ACT I. SCENE 1—Exterior of Benedict's House, and Bird's-eye View of Sea. Bird's-eye beside. SCENE 2—A Lane. SCENE 3—Benedict's Kitchen.

ACT II. Africa. SCENE 1—The Diamond Fields. SCENE 2—The Back Part of Brotherhola Gha's Palace on a Cold Day. SCENE 3—The Prison. SCENE 4—The Palace and Public Square.

ACT III. Arizona. SCENE 1—The Forsyth Edge. SCENE 2—An Autumn Acadian by-way. SCENE 3—Acadia, Benedict's Home, with View of the Sea.

Scenery by ..... Messrs. THOMPSON & REED, of Boston

Mechanical effects by ..... Mr. FRANK J. BASSETT

Property by ..... Mr. JOSEPH GRIFFEN

Costumes designed and manufactured under the direction of ..... Miss CARRIE E. PERKINS

Prismatic Fountain and Calcium by ..... Mr. A. LAWRENCE

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FASHION NOTES.

From Sunday World.

Already Fashion is beginning to shift her darker garments, and hints of Spring are sometimes seen in the form of light-gray suits. Warm pink-gray cashmeres are made up either with velvet of the same or a darker shade. The Directoire coat, so often seen in these new suits, demands the broad-brimmed felt piled high, with fluffy plumes and knots of ribbon.

"The new spring and summer models designed by Redfern are as effective as anything ever produced by this firm—every style is shown and that lady must be difficult to please who cannot select a costume from the five hundred designs with which they start the season."—*Extract.*

Fans, or rather the originality of their makers, have relaxed sadly of late The same lace, gauzes and ribbons are used again and again with the fewest variations. Shaded ostrich feathers cannot be called new, but seem to turn the scale in the balance of popularity.

A pink silk gown finished recently for a pretty young woman, just out, was trimmed about the top of the bodice and down a broad side panel of the skirt with curling delicate green ostrich plumes. Long feathers decorated the waist, while short overlapping tips were used upon the skirt.

Redfern has just made a very handsome Directoire coat in a rich quality of brocatelle, arranged at the back with full folds passing down the centre from waist to hem. The sleeves are quite new, with their full surplice plaits from the shoulder—the whole effect is remarkably rich and handsome.

The English mainsocks and wool challis have a soft quality and are delicately tinted, but the new American stamped China silks and cheap challis have failed to catch the well-modulated tones of color, graceful designs and fine texture common to the imported material.

Broad-brimmed, low-crowned hats, worn by young girls and children, are usually ornamented by a single huge bow of stiff ribbon set on the side, far back. The loops are drawn over the crown and twisted about to cover as much as possible, so earning the name of windmills.

Long, pretty feathers of a dark shade, a yard or two of thick ribbon and a good quality of bonnet foll hat can be purchased at a surprisingly low figure. Judiciously combined these three elements will make a charming hat becoming to almost any type of face.

"We were at Redfern's the other day when a large consignment of his new cloths was received and had the privilege of being the first to pronounce an opinion on them—they are exquisite; some of the new shades in the lighter material for summer wear are of the most delicate hue."—*Extract.*

Alpaca woven with silk and wool comes in any number of shades, and is sometimes stamped with small fine figures. This material is quite as light and fully as durable as the much worn nun's veiling, with no propensity for entrapping every grain of dust, rather shedding it from the glossy surface.

Debutantes who affect tulle need no longer confine themselves to simple white. Wonderful combinations are just now the rage. Pink and blue, blue and yellow, green and white—any two or even three shades that may appeal to the wearer's fancy. These dresses are easily made, consisting of numerous tulle skirts, full and plain. The waist may have either a silk Directoire coat laced lightly up the front over a full tulle vest, or be the simple tight satin and tulle bodice.

Redfern in his new model gowns for this spring is combining silk and cloth in a very happy manner—a Directoire coat of cream broadcloth over a handsomely embroidered skirt of blue-gray corded silk is most artistic.

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Patent leather has been largely supplanted by the kid and satin shoes. This is hardly a cause for grief, as the constant contraction and expansion of the varnish by heat and cold rendered them disagreeable for constant wear.

In this great age of civilization it is truly barbaric in those who torture themselves, under the delusion that they may please others. Ladies vie with each other to make their waists as small as possible. We would ask them to study "Hercules" and "Venus de Milo." One glance will show that Venus (the ideal of feminine beauty) has a larger waist than "Hercules," the god of strength. The poets of an age of beauty created these great examples of symmetrical harmony, and they will stand forever as symbolical of perfect loveliness. Let the ladies of to day follow their goddess, Venus, and accept the waist which is nature's gift, the beauty of which is *guarded* by wearing the "*Good Sense*" corset. To wear them once, is to wear them always.

Good Sense Corsets and Corset Waists are sold at all Dry Goods Houses.

Brocaded silks, bearing old style patterns, are coming rapidly into popularity. Many of these are made in clever imitation of the grandmother's gown long laid by and faded by time, in shades of old rose, lavender, green, blue, &c., decorated in garlands of huge roses or long trailing vines and feather designs, some of the palest tints, others fairly riotig in color.

When a man proclaims his honesty from the housetops, *watch him.* The exception that proves this rule seems to be the "*Fair and Square*" ribbons, whose growing popularity and stable quality would appear to warrant the statement: "*this label is on the best ribbon made.*" 5

Every one is shopping just now for Spring goods, such beguiling price checks do the light fabrics display. The American challis, stamped India silks and embroidered muslins that must be sold, are eagerly snapped up by far-seeing mammas and laid by for future consideration.

CANDY AT WHOLESALE.—During next thirty days we shall sell as follows: D. K. mixed, 15c. lb.; French mixed, 20; Ye old style Molasses candy, 20; Superfine Chocolate Creams, 25; Buttercups, Caramels, B-n-Bons, Fine Chocolates, at *special low prices* to Churches and Festivals. We make all our candies warranted pure, fresh, the best made. The demand for them does not permit of any accumulation of bargain counter petrified candy. Dairy Kitchen, 44 and 45 East 14th St., Union Square

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April 1st—Rose Coghlan in Jocelyn.

April 15th to May 11th—Farewell appearance of Robson & Crane in "The Henrietta."

Speaking of art embroideries, some hand some specimens in curtains, draperies, etc., are on exhibition at the rooms of the SINGER MANUFACTURING CO., No. 34 Union Square. These beautiful goods are illustrations of what can be done on a Singer sewing machine. The company have already furnished nearly nine million, proving the great and general demand for them, yet, with the desire to accommodate and please everybody, especially those who have learned the use of other machines, but prefer to own a "Singer," the company now exhibit machines, newly patented, combining the principles of every other sewing machine in use. *Three* styles are shown—the Oscillating Shuttle, the Vibrating Shuttle, and the Automatic Tension, these being improvements on everything heretofore made. Since these wonderful yet simple contrivances for all kinds of sewing have been on exhibition, no day's shopping is complete without an inspection of them.

The almost continual publication of articles through the press, bearing on the use of paper cigarettes, and pointing out the injurious effects, has heightened the popularity of "Hall's Between the Acts" *all tobacco* cigarettes, which are as pure in manufacture as the finest cigar, merely serving the purpose of a short smoke.

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Monday Evening. ..... "Le Marriage de Figaro."
Tuesday Evening... ..... "Le Juif Polonais," (The Bells).
Wednesday Evening.. ..... "Les Surprises du Divorce."
Thursday Evening..... ' Le Voyage de M. Perrichon."
Friday Evening.. "Jean Dacier," and in conjunction with Agnes Booth the one act comedietta, from the French of A. Druyfus, by Brander Matthews, "The Silent System."
Saturday Matinee..... "Le Juif Polonais," (The Bells).
Saturday Evening..... "Le Gendre de Mons. Poirier"

The Subscription Sale of Seats will begin Monday, March 18th, at 9 A. M., and close Wednesday, March 20th, at noon. Prices—Orchestra, Orchestra Circle and Front Balcony, $14; Boxes, $140.

The Sale of Seats for Single Performances will commence Thursday, March 21st, 9 A. M. Prices—$2 50, $2, $1; Boxes, $25.

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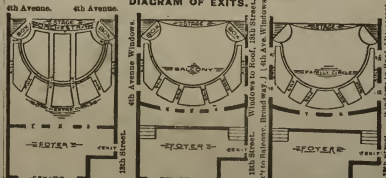

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THE MAY QUEEN.

The McCaull Opera Company has in preparation an opera which, to a greater extent than any work in the repertoire excepting, perhaps, "Boccaccio," will display the remarkable strength of personnel which distinguishes the organization under Col. McCaull's management. "The May Queen," by A. Cellnitz, is an opera which is peculiarly adapted to the McCaull Opera Company, inasmuch as it will give to each artist of the organization a role eminently suited to his or her capabilities. The libretto is an exceptionably excellent one, not only in the originality of the humorous phases, but by reason of the strongly dramatic story into which the lighter elements are naturally introduced. The scene of the opera is England at a period immediately preceding the Restoration, and the plot deals with the popular efforts to restore the banished Pretender and to overthrow the yoke of the roundheads. The first act opens with a scene representing a square in London; the second plays in a hall in the house of the Lord Mayor, with a second scene in another part of the same mansion; the *locale* of the third act is an apartment in the Royal Palace of Whitehall: each of these scenes is strikingly picturesque. The story concerns a young Highland laird, *Harry Mordaid*, and his servant, *Toby*, who make their first visit to London when the city is in a state of commotion owing to the conspiracy of the King's adherents, chief among whom are *Lady Beatrice Hamilton*, *Nancy*, her confidante, and *Lord Monbrasse*, opposed to the royalists are *Lord Middleditch*, (the Mayor of London, who is alternately royalist and roundhead, according to his own personal interests,) his two servants, *Giles* and *Stiles*, *Gen. Lambert* and others. The Queen enters London surreptitiously in the guise of the May Queen, and takes part in the plot for the restoration of the exiles. *Harry Mordaid* arrives in London, and *Lady Beatrice* recognizes in him an acquisition to the royalist forces. He falls in love with her, and, at a critical moment where the King is in danger, he is prevailed upon to allow himself to be seized by the republicans as the exiled monarch, although by so doing he risks his own life. There are four strong comedy parts, those of *Lord Middleditch*, *Toby*, *Giles* and *Stiles*. The *rôles* sustaining the dramatic interest of the opera are all spirited and well drawn characterizations. Cellnitz's music for "The May Queen" is in every respect the finest production of this clever young composer. It is, first of all, melodious and calculated to jingle agreeably upon the public ear; but it is neither trivial nor lacking in originality. The composer has proved himself in this score to possess the faculty of melodic invention in as high a degree as any contemporaneous composer of light opera. His finales are especially stirring, and these, by the way, are accompanied by abundant dramatic action and fine spectacular display. Every principal member of the McCaull Opera Company will have a character of importance in "The May Queen," and Manager McCaull is to produce the work in the most magnificent style, in cost, chorus, orchestra and *mise en-scene*. Herr Nowak will direct the musical forces, and the stage work will be personally supervised by Mme. Cottrelly.

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1888.

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Wednesday, October 3.
Thursday, October 4.
Friday, October 5.
Saturday, October 6.
Monday, October 8.
Tuesday, October 9.
Wednesday, October 10.
Thursday, October 11.
Friday, October 12.
Saturday, October 13.
Monday, October 15.

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STAR.

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Monday Evening, September 10th, 1888.

WEDNESDAY —— MATINEES —— SATURDAY

JIM, THE PENMAN.

Written by SIR CHARLES YOUNG.

CAST OF CHARACTERS:

JAMES RALSTON	MR. JOS. E. WHITING
LOUIS PERCIVAL	MR. HENRY LEE
BARON HARTFELD	MR. HARRY EYTINGE
CAPTAIN REDWOOD	MR. W. J. FERGUSON
LORD DRELINCOURT	MR. HARDY VERNON
JACK RALSTON	MR. J. REDMOND HOLLIS
MR. CHAPSTONE, Q. C.	MR. W. H. POPE
DR. PETTYWISE	MR. LYSANDER THOMPSON
MR. NETHERBY, M. P.	MR. JOHN FINDLAY
GEORGE, a Servant	MR. EDWARD STANCLIFFE
NINA (Mrs. Ralston)	MISS ADA DYAS
AGNES, her Daughter	MISS EVELYN CAMPBELL
LADY DUNSCOMBE	MISS MAY ROBERTS
MRS. CHAPSTONE	MISS COURTNEY RAYMOND

The time of the play is the present.

SYNOPSIS OF SCENES.

Act I and II.—Mrs. Ralston's apartments in the town house of the Ralston's in Regent's Park.

Act III.—The Library at Ardleigh Court, Ralston's Country House.

Act IV.—Small Reception Room at Ardleigh Court, with the breakfast room at the back.

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LADIES' PARLOR ON SECOND FLOOR.

The Management take pleasure in announcing to the patrons of the Star Theatre, that arrangements have been completed by which this and Wallack's Theatre are connected by private wire, and a system established for the sale of seats at either theatre from the box office of the other.

The Pianos used in this theatre are from the establishment of MR. ALBERT WEBER, 108 Fifth Ave.

MASON & HAMLIN Organ used in this Theatre.

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CONEY ISLAND
JOCKEY CLUB,
AUTUMN MEETING, 1888.

Saturday, September 1.
Monday, September 3.
Tuesday, September 4.
Wednesday, September 5.
Thursday, September 6.
Saturday, September 8.
Tuesday, September 11.
Wednesday, September 12.
Thursday, September 13.
Friday, September 14.
Saturday, September 15.

Races commence at 2 o'clock.

LEONARD W. JEROME, President.
J. G. K. LAWRENCE, Secretary.

CAN there be a doubt that Burns and Keats foresaw the issue of their struggle against bigotry, or that Cervantes, in the gloom of his misery, could read the signs of the dawn presaging a sunburst of posthumous fame? Spinoza and Schiller died at the threshold of their goal; Pascal, Harvey, Macaulay, Buckle and Bichat left their inimitable works half finished; Raphael, Mozart and Byron died at the verge of a summit which perhaps no other foot shall ever approach. Who knows how often, since the dawn of modern science, the chill of death has palsied a hand that had all but lifted the veil of Isis' temple? Or in how many thousand lives time alone would have solved all discords into harmonies? An increase of longevity would, indeed, solve the most vexing riddles of existence; it would furnish the peculiar indorsement of Mr. Mallock's conclusion. It would give the vicissitudes of fortune a chance to assert their equalizing tendencies; it would supply a missing link in the arguments of that natural religion that trusts the equipoise of justice in the apparent caprices of human fate. The price of longevity would redeem the mortgage of our earthly paradise.—*Dr. Felix L. Oswald in the August Forum.*

GAINES is a pompous little chap who married a daughter of Colonel Cole—richest man in Nashville—and has all the boys laughing at him for eternally bragging of his father-in-law. Gaines, wanting to see Governor Taylor about something one day, marched into his private office, where he was busily writing.

"Good morning, sir," said the governor, looking up. "Take a chair; I'll be through in a moment"—and went on writing.

"But, governor, perhaps you do not know who I am. I am Mr. Gaines.

"Glad to know you Mr. Gaines; take a chair; I will be at leisure in a moment," said the governor, busily writing ahead.

"But, governor," expostulated Gaines, evidently you do not know that I am Colonel Cole's son-in-law."

The governor glanced up again and said in the same quiet tone: "Ah, Mr. Gaines, take two chairs"—and went on writing.

"Do YOU see those two soldiers coming up the street?" asked a military man to a reporter.

"Yes."

"Those fellows belong to the regular army, and if you will observe me closely I'll give you a good illustration of the force of habit and results of strict discipline. You notice that they keep perfect step and walk erect, as though in the ranks. Now watch them."

When the two soldiers arrived opposite the speaker, he suddenly said in a brisk, sharp tone:

"By the left flank, march!"

In an instant the two men turned to the left, and had taken several steps toward the gutter before they were aware of it. A loud laugh resulted, and the two confused-looking defenders of the nation increased their pace without looking back.

AS THEY DO IT IN BOSTON—Elderly Lady (to platform guard, at Boston and Albany station)—"Which car do I want to take?" Polite Railroad Man—"You will pardon me, madam, for answering your question with another, but the solution of the proposition depends, to a somewhat broad extent, on where you want to go."—*Times.*

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The "cigarette scare" now induces many who will smoke them to make their own by buying what they believe is a harmless paper and tobacco.—*Extract Mail and Express, Jan.* 18, 1888.

The safer plan is to smoke the "BETWEEN THE ACTS," *all Tobacco* Cigarettes. This popular brand has an honest filling and all tobacco wrappers.

When the children are young and immature it is a great shame and a mistake to prevent all normal development, by encasing them in the stiff, unyielding corset contrivances, which are said to be worn both by the children and their elders. Whether this is true or not, we are not in a position to affirmatively declare, but if so, it is a great pity, and parents ought to show a degree of good sense by sending to Ferris Bros., 341 Broadway, New York, for their patent flexible Good Sense Corset Waists, which are made to fit all ages, and are recommended by physicians.

Crowds can be seen daily flocking around the windows of Mr. Charles L. Ritzman's establishments at 943 Broadway and 171½ 5th avenue, viewing the photographs of the crowned heads of Europe, professional beauties, actors and actresses. This is the finest collections that has ever been seen either in Europe or America.

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THE WIDOW DECEIVED HIM.—"Your children all turned out well, I reckon?" said a man, addressing an old acquaintance he had not seen for many years.

"Wall, yes, all but Bill, poor feller."

"Drunk licker, I reckon?"

"Oh, no, never drunk no licker, but hain't amounted to nothin'. Bill wuz deceived an' it ruint him."

"Love affair?"

"Yes, an' a mighty bad one."

"She married some other fellow, eh?"

"Oh, no, she married him. She wuz a widder, an' let on that she wuz well off, but she wasn't. W'y, she wan't able to get Bill a decent suit o' clothes the week arter they wuz married. Yes, the pore fellow has lost confidence."

"I FEAR it can never be, George," said the maiden sadly; "there is an insurmountable obstacle in the way." "I am sure I can remove it, Laura," said George, eagerly. "If you will only let me try" Laura pointed silently to a portrait of her father—a large, cross-eyed man, with red hair, a square jaw, and a foot like a canvas-covered ham; and George took his hat and groped his way out through the hall toward the front door. He wasn't large enough to remove such an obstacle, and he knew it.

WALLACK'S

BOCCACCIO

BY THE

McCAULL OPERA CO.

Extracts from the Press.

The presentation was attended by a large and friendly audience, whose kindly feeling was aroused to positive enthusiasm by a performance of more than ordinary merit.—*Times.*

* * *

For years no performance of the kind has gone off with so much dash and brilliancy in all its departments as this. Musically it also stood on a much higher plane than our operetta performances are wont to occupy.—*Tribune.*

* * *

The chorus was large and good looking, and sang with precision and swing; the costumes were new and bright; the entire programme was a credit to even Mme. Cottrelly's management.—*Sun.*

* * *

The cast was great and the opera was put upon the stage in a manner worthy of the highest praise. Boccaccio, as given at Wallack's last night, was comic opera in reality. It was song and humor blended, and blended in an artistic manner by singers and comedians.—*World*

* * *

Boccaccio was a success from the word "go," which means from start to finish it was well sung, well acted, brilliantly costumed and won admiration as well as laughter.—*Journal.*

* * *

The audience was large and remarkably demonstrative. There was a great deal of applause, any amount of laughter, and encores in number. The curtain had to be raised several times after the second and the principals, with Herr Nowak, the conductor, and finally Colonel McCaull were called in front.—*Herald.*

* * *

Colonel McCaull has reason to rejoice. Before a packed house at Wallack's last night the presentation by his company of Von Suppe's "Boccaccio" was hailed with acclamation. From the rise of the curtain to the end of the opera the enthusiasm was sustained.—*Press.*

* * *

Boccaccio was thoroughly well cast and it ought to run just as long as its enterprising projector may desire.—*Evening World.*

* * *

While Colonel McCaull has given the metropolis many fine productions, his presentation of Boccaccio at Wallack's last evening excelled anything he has yet done. The opera was presented in a perfect manner and there was nothing lacking in the slightest detail.—*News.*

* * *

The opera will doubtless give pleasure to many people for a long time to come. A great deal of credit is due to Mme. Cottrelly, who personally supervised the production.—*Post.*

* * *

The choruses were all well sung. The costumes were in good taste, often rich.—*Telegram.*

* * *

The cast was one of the strongest ever charged with a presentation of a work of this class in America; the appointments were of the best, and nothing has been spared to make the performance perfect. The audience was kept in a continuous state of eager enjoyment, which at every opportunity broke forth in shouts of laughter and storms of applause.—*Commercial Advertiser.*

Stripes are more than ever fashionable and most of the ginghams are laced-striped. The manufacturers are making a great many cheap parasols of the prettiest cottons, and it will be a fancy of next season to have a parasol of the same material as the rest of the costume. Last year the shops had a few suits of sateen in boxes, consisting of a large pattern for skirts a smaller one for waists and drapery, a parasol of the large pattern goods and fan of the smaller. They cost about $4.75 to $5 and were very popular. This year they will appear again and in much greater variety.

CHAMPAGNE.

Would you have me believe this "Piper" divine,
This glorious, glowing, golden wine
Is only the juice of the grape?
A fruit that springs from earthly soil,
Sown and gathered and pressed with toil,
And simple of hue and shape?

It seems to me such wine as this
Is liquid light, an angel's kiss,
Ambrosia from above;
'Tis prisoned laughter, flowing mirth,
A sparkling guerdon to the earth
From joy, from hope, from love.

Pale sorrow cannot brook its light,
She spreads her sable wings in flight
Before the golden rain;
But, oh! the happy, happy dreams
That gather when the crystal gleams
With generous Champagne!

So while we drink this beauteous wine,
We'll bless the glass, and bless the vine
And God's sweet sunshine, too;
That draws such treasure from the soil,
To cool our thirst and charm our toil,
And make us strong and true.

A POINTER.—There are over twenty good hotels within hailing distance of the Dairy Kitchen, 44 and 45 East Fourteenth street, Union Square, with furnished rooms for 50 cents per day and upwards. The traveling public find it both pleasant and profitable to engage rooms at any one of these and dine at the Dairy Kitchen, where a list of hotels, location and prices can be had. 600 seating capacity. Exquisite music daily.

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CARPETS—J. & J. Dobson, 40 W. 14th St.

GAS FIXTURES—Jno. Williams, 115–121 E. 13th St.

TILING—American Encaustic Tile Co., 140 W 23d St.

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During the coming season it will be the aim of the management to present only the

LEADING ATTRACTIONS.

Among those booked to appear The Paymaster, Fanny Davenport, the latest spectacular success, The Crystal Slipper, Annie Pixley, Lydia Thompson Burlesque Co., Henry Dizey, Evangeline, Corsair, a grand production of Mid Summer-Night's Dream, Randall's unrivaled production of Uncle Tom's Cabin, Joseph Murphy, The Wife, Held By The Enemy, Siberia, Arabian Nights. Negotiations are pending with other prominent attractions.

Matinees, Wednesday and Saturday.

Speaking of art embroideries, some hand some specimens in curtains, draperies, etc., are on exhibition at the rooms of the SINGER MANUFACTURING CO., No. 34 Union Square. These beautiful goods are illustrations of what can be done on a Singer sewing machine. The company have already furnished nearly nine million, proving the great and general demand for them, yet, with the desire to accommodate and please everybody, especially those who have learned the use of other machines, but prefer to own a "Singer," the company now exhibit machines, newly patented, combining the principles of every other sewing machine in use. *Three* styles are shown—the Oscillating Shuttle, the Vibrating Shuttle, and the Automatic Tension, these being improvements on everything heretofore made. Since these wonderful yet simple contrivances for all kinds of sewing have been on exhibition, no day's shopping is complete without an inspection of them.

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STAR.

Commencing Monday, Sept. 17,

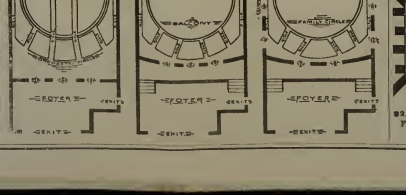
First production in this city of Duncan B. Harrison's eminently successful Irish drama,

THE PAYMASTER.

The Baltimore *Sun*, in speaking of this play, says:

"The house was crowded in every part, and the audience was as enthusiastic and demonstrative as it was large. 'The Paymaster' is an Irish play, full of stirring scenes and exciting incidents, and is enlivened with amusing dialogues and Irish humor. It has a great deal of "go" in it, and is likely to please the popular taste. It greatly pleased the audience last night, and the British Colonel had few friends, especially in the upper gallery. The company is a very fair one, and presents the dramatic story with considerable force and spirit, and those who filled the leading roles were abundantly applauded, and called several times before the curtain. The tank which represents the river is about forty feet long, twenty wide and nine deep, and the Paymaster's first plunge is from a height of about fourteen feet above the water. Mr. Harrison, who was the hero of the play, is a vigorous actor, and his personation, while robust, as the nature of the part requires, is characterized by artistic feeling and power. Miss Beatrice Lieb, who represented Miss Ethel Miley, was just such a heroine as the play required, and the minor roles were in the main very well taken. Many of the audience went to the Opera House last night to see how Mrs. O'Sullivan Dimpfel, of Maryland, would acquit herself in a new and difficult field. Considering the fact that Mrs. Dimpfel has had no previous experience, and that she has been behind the footlights for scarcely more than fourteen nights, she makes a far better showing than might have been expected. She possesses the charms of naturalness and simplicity, which are rarely found in older artists, and which always augur well for the future. She maintains splendidly Maryland's reputation for feminine beauty, and with her lithe, slender, tall figure, chestnut hair, fine complexion and fascinating smile may be depended upon to do great execution upon masculine hearts."

Sale of seats will begin Thursday.



STAR.

The management finds great pleasure in announcing that it has secured for the opening of the regular dramatic season America's great tragedian, Robert Downing, under the management of J. H. Mack. It was at this theatre, in his great creation of Spartacus, that the now renowned young tragedian made his debut in the metropolis, and here he received an ovation the most remarkable in many respects ever accorded any tragic star. The applause and enthusiasm were equal to any ever excited by any tragedian in America. He will appear during this engagement in a repertoire consisting of Spartacus, Virginius and Ingomar, surrounded by an exceptionally strong company, comprising the beautiful and talented Miss Eugenie Blair, Miss Helen Tracey, formerly leading support to John McCullough; Harry Meredith, Chas. Hermann, and other prominent artists formerly in support of Forrest, Fechter, Salvini and McCullough. The realistic and historical scenery has been painted by Voegtlin and Goatcher; the gorgeous costumes by Hawthorne and Eaves.

NORTHWESTERN GALLANTRY.—A French investigator says that women have a larger proportion of brown eyes than men. What the country wants to know is the proportion of women who get up in the morning and build fires.

"MERCY, Bridget! What's the matter with these cakes?"

"I dun know, mum."

"They taste of soap."

"Yis, mum. I couldn't find the soapstone griddle, an' so I soaped the iron one."

MINISTER'S WIFE (to husband): "Will you put up the stove to day, dear?"

Minister (vexatiously): "I suppose I will have to."

Wife: "And don't forget, John, that you are a minister of the gospel."

BIBLICAL.—Two little girls were quarreling the other day over the possession of a doll. Their struggle in time waxed fierce, and their mother attempted to interpose in a gentle, motherly way. "There, there, little girls, you mustn't quarrel like that; what do you read in your Bible?" "An eye for an eye and a tooth for a tooth," was the unexpected response of one of the little belligerents. And the struggle went on.

"WHAT is your specialty, my friend?" inquired the visitor of a dime museum freak. "Phenomenal intelligence." "In what direction does it lie?" "I'm the man who always shuts the door."—*Harper's Bazar.*

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SUMMER SQUIBS.

Boston Transcript: The gardeners in India are all Buddhists.

New Age: Hanging is too good for a painting that is badly executed.

No need to hang it if it is already executed.—*Jake.*

Boston Herald: The Indian scare looms up without any reservation worth speaking of.

Philadelphia Inquirer: Tan is the fashionable color now. Mrs. Cleveland has a fine coat of it.

Boston Transcript: The school vacation is almost over and the schoolmaster will soon rattan to business.

Pretty rattan joke.—*Jake.*

Pittsburg Chronicle: "The spell is broken," remarked the foreman, as Slug Ten dropped a handful of type on the floor.

Sioux City Journal: Of course people in Iowa can drink. They can get drunk. But they are not permitted to put on any style about it.

Lowell Citizen: The man who left home to spend the summer with his family has just returned. The summer is not yet spent, but his money is.

Philadelphia North American: The Yale lock is capable of 6,000,000 combinations, but this is nothing compared with the "combination" of politicians at a State convention.

Washington Critic: A Harvard savant was recently mistaken for a lunatic in Connecticut. This is a delightful relief to the monotony of having lunatics mistaken for savants.

San Francisco Alta: In the effort to Christianize Africa the United States leads Great Britain. We send to the Africans annually 921,412 gallons of rum, while England sends only 602,328 gallons.

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NOTES.

It is said that Mme. Patti has not washed her face for years. She believes that the use of water upon the face brings wrinkles, and uses only cold cream, or what is known as "the bath of Isis," composed of rose-water and glycerine. French women who are enameled never allow water to touch their face, shoulders or arms; they wipe them dry with a towel every morning, and then, with a soft, small sponge rub on an ointment that is prepared for the purpose, rubbing it out again with a square of very fine white flannel. This will keep the enamel intact for about a year, and they preserve what they imagine is beautiful, a skin that looks like pink and white porcelain; but when the dampness of autumn begins, this false bloom begins to show gaping seams and wither away. The owner of it retires into strict privacy for a week—she gives it out that she is ill—and reappears at the end of that time wholly renovated, and, as Mr. Mantalini said of his wife, "as blooming as a rose in a dessolution little flower-pot." Since the rage for amateur theatricals, society women have caught many little hints from professionals in the art of making themselves up. One thing that society caught on to with avidity was grease-paint. They had previously known only two methods of replacing youthful purpureal bloom. One was the old-fashioned rouge saucer, with its red powder that was rubbed upon the cheeks with a bit of cotton, or chamois skin, and the dipping of red ribbon into cologne, using the liquid red thus formed. The objection to the first was the ease with which it was detected. When the face fell obliquely on the skin, the red powder made itself horribly conspicuous, and it was liable to run into streaks in hot weather or disappear utterly in a rainstorm. The ribbon paint was indelible; it could not even be kissed off; but it was difficult to prevent it from going on unevenly and having a hard look, so that when the many virtues of grease-paint were recognized, the women who desired to supplement nature hailed it as a heaven-sent boon. They no longer were called upon to decide as to the relative merits of being dusty or sooty. The grease-paint is about the consistency of vaseline, and is rubbed into the skin with the fingers. The pores take it up, the cheeks can be wiped dry, and after lightly passing the powder-puff over them detection is nearly impossible. Besides which, it is less injurious to the skin than any other sort. Many women use the red paste that comes in manicure cases for tinting the finger-nails, and others make it themselves, using carmine powder, ammonia and cold cream in the preparation.—*World.*

In a recent magazine article, Olive Logan says:—"On both sides of the ocean there is a wide-spread uprising against the tyrannies of the costume whose exactions have been the main cause of the constitutional disturbances of women of fashion, and necessarily of their offspring, male and female. In London, Hamilton & Co., Regent Street, a great firm of drapers and dressmakers, have taken what is indeed a decided stand; they fit no dresses over corsets! In other words, they make garments for human feminine beings, not for dummies of steel and whalebone. That the hygienic dress idea has expanded vastly of late years is evident, from the rapid success in the business of this admirable firm." The popularity of the "Good Sense Corset Waist" in this country and abroad is another evidence that sensible women are abandoning the use of the old style corset. The Good Sense Waist fits the form properly. They are sold by all the leading retail stores.

Priestley's Silk-warp Mourning Cloth comes in heavy and light weigh's, four grades of each. These materials are particularly adapted, by their cloth like effect, for untrimmed costumes, to be worn in deep mourning with crêpe bonnets and veils, while the invisible silk-warp gives elasticity to the folds, and obviates the objection that lies against all other cloth dresses, of oppressive and unwholesome weight. Silk-warp Camel's Hair Mourning Cloth adds to the mourning cloth the popular camel's hair surface and touch, which adapts it to light mourning, or black costumes worn with colors.

HE INJURES ONLY HIMSELF.

The man who eats six watermelons on a wager is not so brutal as he who throws one piece of rind on the pavement. Mark this.

"Ha, come hither, pretty one, canst tell me why a watermelon is like unto a hook?" It is the voice of the noble Sir Grabland, and, at the sound of his words, the Lady Stiletto, his well-beloved niece, raised her cerulean orbs from the crochet work that lay entangled in her fairy-like fingers.

"Nay, me lord," she answered in her piccolcest tones, "give me an easier one." Like an overflowing river chafing its swollen shores, or a volcano getting ready for a matinee, a great limpid laugh gurgled through the anatomy of Sir Grabland as he replied, "Because, me dear niece, it is never re(s)d until it is opened."

A man running for office may not get out of breath, but he will be more apt to get out of money.

A New York miss at Ocean Grove teaches the art of walking for $1. Habitual drunkards will do well to invest.

"There's always room at the top." But there wouldn't be if everybody who is up there was as big as he thinks himself.

A Chicago doctor has written a book on "The Irregularities of the Teeth." What makes trouble is the irregularity of the tongue.

The egg is regarded with a good deal of suspicion during the hot weather, and the restaurants make many bad brakes on that account.

First Ambitious Citizen—So you think you'll get that nomination yourself, do you?

Second Ambitious Citizen—Well, I am in the hands of my friends, you know.

F. A. C.—No danger of their changing their minds, eh?

S. A. C.—No one will be fool enough to promise them a bigger divvy than I did.

"There's a couple of nice cucumbers, doctor," said the green grocer; "all I've got left. I was going to send 'em over to the Smiths, but if you want 'em you can have 'em."

"No," replied the doctor hastily, "let the Smiths have them; they are patients of mine."

X (from Boston)—How did you like the concert?

Y (from Indiana)—I don't know. The audience wasn't pleased at all, and made the poor musicians repeat everything. Either they didn't like the playing or they didn't think the programme long enough for the money.

First Sweet Child—Oh! Isn't it lovely! How I wish I could have some real old lace too.

Second Sweet Child—Mamma bought this yesterday. It's just common lace like yours.

F. S. C.—Why, I thought it was the same kind those Bonanza children wear.

S. S. C.—No, I just tumbled down in the mud.

Little Girl (to guest at dinner)—Are you English, Mr. Wynne-Pell?

Mr. Wynne-Pell—Yes, my dear. Do you like English people?

Little Girl—Oh, yes. Our servants are all English. Mamma says they are more respectful than Irish servants.

The latest disturbance is usually made by the master of the house trying to open the door at 1 A. M. with a corkscrew.

ANNABELLA'S DOUBLE SHOT.

"Annabella," said a matron to the naughty little girl whose nurse brought her out on the hotel piazza to receive connection, "whatever is the matter? What do you suppose I brought you here for?"

"Don't know," she answered, sulkily. "Don't know?" "No, I don't! You said you must marry off sister Mary this summer, but you didn't say a thing to me." Sister Mary's admirers grinned at mamma's discomfiture; but down they went at Annabella's parting shot. "If you did mean to marry me off, you'd better bring in some other men. I wouldn't marry one of that crowd!"

Agent—Can I sell you some fly paper this morning?

Woman—No, I guess not.

A.—It's first-class stock.

W.—I don't believe I want any.

A.—Are you fond of music?

W.—Oh, yes, we all like music in the house.

A.—Madame, this fly paper contains all the latest operas, and when the captured flies sing together the effect is just too grand for anything.

Wife—You have, then, the complete list of guests to be invited to the reception?

Friend—Yes, I don't think we have missed anyone.

Wife—Be sure and see that my husband gets an invitation. I'm sure he'd never forgive me if I overlooked him.

Old Gentleman (at a sewing class)—I suppose, Miss Arabella, young ladies are not interested in the question, "What shall be done with the surplus?"

Miss Arabella—Oh, yes, we are indeed. We intend to surprise the Rev. Mr. Whitechoker with one, and it is going to be lovely.

THE FIRST BANJO PLAYER.

The first man who ever played a banjo was Joe Sweeney, and his instrument was an excavated gourd with four strings. Joe gave his first tunes in public in a circus tent. He was a deck hand, working on a canal going from Richmond to Lynchburg. He afterwards was with negro minstrel companies, and was a great feature both in this country and Europe.

BROUGHT TO JAIL BY A BLUNDER.

"How is it I find you in prison, my man?"

"It was a mistake, sir, that brought me here—Indeed, I might say a blunder."

"How so?"

"I only stole $1,000 when I could just as easily have taken $50,000.

SHRINKAGE ON ONE SIDE ONLY.

Customer—There isn't a hundred pounds of ice in that lump, I'm quite sure.

Iceman—Well, you see, mum, the shrinkage counts for something in this weather, and ice is a very slippery article.

Customer—Yes, but I see the weather doesn't affect your bill; there's no shrinkage in that.

A woman was gored to death by a cow at Anna, Ill., the other day. The cow mistook the woman's bustle for a haystack and waded right in.

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They are for sale by all the principal dealers in the large cities, and in New York City by Lord & Taylor, Stern Bros., Jas. McCreery & Co., Jackson's Mourning Store, E. Altman & Co., Simpson, Crawford & Simpson, Le Boutillier Bros., H. O'Neill & Co., H. C. F. Koch & Co., James A. Hearn & Son, and others.

There are few, if any, firms doing a larger retail trade than **SOHMER & CO.** of this city. It is almost impossible to call at their warerooms any time of the day without finding some person contracting for a **SOHMER PIANO.**

A Letter [Mrs. James Brown Potter].

TUXEDO CLUB, TUXEDO PARK, N. Y., Oct. 29.

DEAR MADAM,—I am using a pot of RECAMIER CREAM you so kindly sent me, and find it all you claim it to be. It will be one of my articles of toilet from this time forth. I consider it a luxury and necessity to every woman, young or old. I am renewed thanks for introducing me to your delightful RECAMIER CREAM, I am, truly

CORA URQUHART POTTER.

MRS. JAMES BROWN POTTER to MRS H. H. AYER.

RECAMIER CREAM and RECAMIER BALM are, as MRS. POTTER says, necessities to the toilet of every lady, young or old. These preparations are positively made from a receipt used for so many years by the beautiful Mme. de Recamier, Mrs. AYER bought this formula from a descendant of Mme. de Recamier and it is now manufactured for sale for the first time, guaranteed, if used according to directions, to remove all blotches, redness and imperfections of the skin, rendering it soft, fresh and beautiful. If your druggist does not keep the RECAMIER preparations, he or you can obtain them from the proprietor and manufacturer, HARRIET BURDETT AYER, 17 Union Square, New York City.

THE
Star Programme
OFFICE: 47 JOHN ST., N. Y.
All Communications should be sent to the above address

COMMENTS OF THE NEW YORK PRESS ON VON SUPPE'S GREATEST SUCCESS,

"BELLMAN."

"Bellman" was produced last night at Wallack's before a crowded house, which greeted it with great applause, and started it well on a career of unbounded success. —*Sun.*

The music of "Bellman" is charming, its story has a romantic interest, and its scenes are laid in a land whose picturesque costumes are quite novel to our stage.—*Herald.*

There is no better piece of concerted music in the whole field of operetta than the finale of the second act, and it is worthy of the composer, who stands at the head of German comic opera writers.—*Times.*

The music challenges smiles where it buoys up the comedy, touches a tender chord when the story with which it is associated enters the region of sentiment, and there is always the insinuating rhythm of the dance with the inspiriting pulsations of the march.—*Tribune.*

Colonel McCaull may he congratulated on having an excellent company of artists capable of giving the opera artistic interpretation.—*World*

The mounting of the opera was excellent, especially from the point of view of scenery, which was most elaborate and all new.—*Journal.*

Mr. Hopper's topical song was especially successful and was brought to a close only when the actor's lungs and not the appetite of the audience gave out.—*Star.*

It is a delightful work, full of charming melodies and is worthy of the composer of "Fatinitza" and "Boccaccio."—*Telegram.*

The new operetta has so much that it is entertaining and attractive to commend it to public favor that its success is assured. —*Mail and Express.*

No doubts were left in the minds of the audience as to the success of the opera. It is destined to enjoy a long season of prosperity.—*Commercial Advertiser.*

The amount of comedy alone in "Bellman" will make it a success.—*News.*

Encores were numerous, and laughter at the comedy lines was hearty and frequent.—*Evening Sun.*

The costumes and stage settings were elaborate and artistic in detail. It is not difficult to predict for the new opera a popular success in New York as marked as that which it originally achieved in Vienna.—*Graphic.*

STAR THEATRE.

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Audran's Charming Opera Bouffe, in Three Acts,

SERMENT D'AMOUR.

CAST OF CHARACTERS:

ROSETTE	Mlle. MARY PIRARD
LA MARQUISE	Mlle. STANI
MARION	Mlle. NORDALL
JAVOTTE	Mlle. CAROLI
FRANCINE	Mlle. TOURNIAIRE
LANCELOT	Mlle. SEBERT
MARCELIN	Mlle. CAROLI
THEODULE	Mlle. DESMOND
ANDRE	Mlle. GUILLAUME
GAVAUDAN	M. MEZIERES
LE COMPTE	M. MARIS
GRIVOLIN	M. STEPHEN
MARTIAL	M. SABLON
BEL AZUR	M. VINCHON
UN OFFICIER	M BLATCHE
UN BOURGEOIS	M. DELEFOSSE

Peasants, Officers, Soldiers.

In active preparation and will be produced next week, which will be the second and last but one of the engagement,

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AND
LA MASCOTTE.

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The best known wine in this country is "Piper-Heidsieck." The agents have never been particularly solicitous about purchasing the right to call themselves Purveyors to this or that Royal or Imperial House or family in Europe, nor have they tried either directly or indirectly to make people believe that "Piper-Heidsieck" was a favorite of any particular class of people in foreign countries; because they have always cherished the thought that the American people had opinions and tastes of their own, and that wine-merchants could use their time and money to the best advantage by importing for their fellow-citizens the best possible wine at the smallest possible profit.

Being convinced now, that the majority of connoisseurs are beginning to ask for a dryer wine, they have determined to conform to their taste, and will, after this date, import a somewhat dryer wine, but of the same high quality that has kept the approval of the great mass of American Champagne drinkers since 1835. In future, the brand will be known, therefore, as "Piper-Heidsieck, Sec."

The Agents will not advance the price until they are absolutely compelled to do so, although, as is well known in the wine-trade, sparkling wines of inferior quality are selling at from five to seven dollars a case higher than "Piper-Heidsieck."

Trusting that this honest effort to furnish the American public with a wine dry enough to meet the taste of the day, and of the very highest quality, at a price as low as it can be made consistent with a modest notion of a reasonable return for the capital employed, they sign themselves,

Very respectfully,
JOHN OSBORN, SON & CO.

Balcony
Gallery
Parquette
Parquette
Parquette

A Brooklyn man has secured a patent on a machine to manufacture plumbers' traps. It is not stated what he intends to do with the plumbers caught in his traps.

A lady who had her photograph taken was showing it to her husband. "Do you think it looks like me?" she asked. "Yes," he said after a critical examination, "it looks like you, only it seems quiet."

Husband (impatiently, to his wife)—I told you I only wanted half a cup of tea, and as usual you've filled it up to the top. Don't you know what half full is? Mother-in-law (grimly)—She ought to know by this time.

"Hello!" exclaimed a giddy little comet, disporting itself in the milky way. "Who are you, anyhow? I don't believe I've seen you in these parts before."

"No," returned the stranger, "this is my first appearance here. I'm the top plume of a lady's theatre hat. The hat's just below here a little way."

"What's your business?" asked one merchant of another.

"I manufacture quinine; and yours?"

"Specific for ague."

"Shake!"

Wife of a rich rural Californian at her first grand dinner.

The colonel offers his arm—I am to have the pleasure of taking you out to dinner, Mrs. A.

Rich rural wife—Go 'long with you; my husband is here; take your own wife out.

Mrs. Jellyboy—Where on earth have you been? Mr. J.—I cannot tell a lie. I've been at m'office. Mrs. J.—That's where we differ. I can tell a lie—when I hear one. (Cruel silence during which something is heard to drop.)

A sentimental writer asks: "Did you ever watch a dear baby walking in the morning?" Many times. It generally occurs about 5 o'clock, and enables the father to get up a splendid appetite for breakfast.

Old Gentleman (to driver of Third Avenue street car)—My friend, what do you do with your wages every week—put part of it in the Savings Bank?

Driver—No sir. After payin' the butcher an' grocer an' rent, I pack away what's left in barrels. I'm 'fraid of them savin's banks.

SPARKLING

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Daly's Theatre.

Mr. Daly has very great pleasure in announcing A BRIEF SUPPLEMENTARY SEASON OF COMEDY, beginning Monday Evening, May 16, with Mr. WALLACK'S COMPANY in a special production of THE ROMANCE OF A POOR YOUNG MAN, to be produced under the direction of Mr. Lester Wallack. The cast to include Mr. John Gilbert, Mr. Kyrle Bellew, Mr. Harry Edwards, Mr. Herbert Kelcey, Mr. E. J. Henley, Mr. Daniel Leeson, Mr. Creston Clarke, Mr. W. H. Pope, Mr. S. Du Bois, Miss Annie Robe, Miss Helen Russell, Mme. Ponisi, Miss Carrie Coote, Miss Kate Bartlett, Miss E. Blaisdell, and others.

And Mr. Wallack begs also to announce that, through the courteous reply of Mr. Daly to his request, he will offer at

DALY'S THEATRE,
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An elaborate and careful production of
The Romance of a Poor Young Man.

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IN

THE SHAUGHRAUN.

The Action of the Play takes place in the County Sligo.

CHARACTERS IN THE PLAY:

CAPTAIN MOLINEUX, a young English Officer, commanding a detachment at Ballyraggett.....Mr. H. J. LETHCOURT
ROBERT FFOLLIOTT, a young Irish Gentleman, under sentence as a Fenian, in love with Arte O'Neale.....Mr. FRITZ WILLIAMS
FATHER DOLAN, the Parish Priest of Sullabeg, his tutor and guardian,.....Mr. J. C. PADGETT
CORRY KINCHELA, a Squireen.....Mr. W. J. FERGUSON
HARVEY DUFF, a Police Agent, in disguise of a peasant under the name of Keach.....Mr. DAN MAGUINNIS
CONN, THE SHAUGHRAUN, the soul of every frolic, the life of every funeral, the first fiddle at all weddings and patterns.Mr. DION BOUCICAULT
SERGEANT JONES of the 41st.....Mr. C. FREDERIC
DONAGAN.....Mr. W. F. BROWN
NEILL.....Mr. H. COLBY
SULLIVAN.....Mr. L. T. HOWE
DOYLE.....Mr. W. BROWER
(Peasants)
ARTE O'NEALE, in love with Robert.....Miss JULIA STUART
CLAIRE FFOLLIOTT, a Sligo Lady.....Miss THORNDYKE
MRS. O'REILLY, Conn's Mother.....Mrs. M. E. BARKER
MOYA, Father Dolan's Niece, in love with Conn.....Miss MARION ELMORE
BRIDGET MADIGAN, a Keener.....Miss JOHNSON
NANCY MALONE, a Keener.....Miss CUSIC
Peasants, Soldiers, Constabulary.

MANAGER for Mr. Boucicault.....Mr. J. P. CADDAGAN

THE ACTION OF THE PLAY.

ACT I.

SCENE 1.—SULLABEG. The home of two Irish girls—the visit. Molineux seeks a day's sport, and finds game he did not expect. The two guardians. Father Dolan gives Kinchela a piece of his mind. The Police Agent. The unexpected visitor.
SCENE 2.—THE BLASKETS. Conn's cephoard. The fugitive. Two lovers. A ring at the bell.
SCENE 3.—THE EXTERIOR OF FATHER DOLAN'S. The Shaughraun. Conn goes hunting. Moya and her Sweetheart.
SCENE 4.—THE HOME OF THE PARISH PRIEST. Conn makes a clean breast of it. The fugitive's return. The Priest's freedom. Home again. The knock at the door. The arrest.

ACT II.

SCENE 1.—A ROOM IN BALLYRAGGETT HOUSE. The counter plot. The murder planned.
SCENE 2.—FATHER DOLAN'S. Claire and Molineux find each other out.
SCENE 3.—THE BARRACK-ROOM. How Robert Ffolliott fell into the trap, and played into the hands of his foes.
SCENE 4.—MRS. O'REILLY'S CABIN. Conn gets a letter and is bothered; he breaks away from his mother's apron strings.
SCENE 5.—THE GATE TOWER. The ambush and the escape.
SCENE 6.—THE BLASKETS. Conn and Robert united. How Conn played the fox.
SCENE 7.—RATHGARRON HEAD. How Claire Ffolliott played decoy duck and snared the Captain.
SCENE 8.—THE RUINS OF ST. BRIDGET'S ABBEY. The love tryst. Arte and Moya at the appointed spot. The bait and the trap. Harvey Duff makes a mistake and gives a signal. The Shaughraun takes a ride on him and gets a fall.

ACT III.

SCENE 1.—MRS. O'KELLY'S CABIN. The amnesty. A light breaks in upon Molineux. An unexpected interview.
SCENE 2.—THE WAKE OF CONN, THE SHAUGHRAUN. Great news. Conn hears a good deal of news about himself. A surprise. Two unwilling guides.
SCENE 3.—THE SHANTY. Arte and Moya in prison.
SCENE 4.—THE COOTE'S NEST. Harvey Duff gets into a warm corner. Kinchela comes to a bad end. Father Dolan gives his consent.

The Orchestra, under the direction of Mr. HERMAN BAUER, will perform the following selections:
OVERTURE.....Shaughraun,.....BAKER
MEDLEY.....Incidentalities,.....KOPPITZ
DANSE FANTASTIQUE.....Zingareen,.....COBBETT

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REGULAR OPERATIC SEASON.
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IN A
SPECTACULAR REPRODUCTION
OF
CARL MILLOCKER'S MILITARY OPERA.
THE
BLACK HUSSAR
(DER FELDHERRNHUGEL)
The Cast Includes
MATHILDE COTTRELLY, MARION MANOLA, CELIE ELLIS, JOSIE KNAPP, HARRY STANDISH, HUBERT WILKE, DE WOLF HOPPER, EDWIN W. HOPPE, J. DE ANGELIS, CARL IRVING.
COMPLETE CHORUS. MILITARY BAND.

THE STAR PROGRAMME.

THE HOTEL VENDOME, cor. Broadway and 41st Street, is the most comfortable house, on the American plan, in this city. The cuisine is unsurpassed, and one of the features of the building is the beautiful and cheerful dining rooms, and the kitchen situated on the top floor of the house. Each suite has porcelain bath and private hall. The Hotel is under the management of I. STEINFELD, of the Clarendon Hotel, Saratoga Springs.

VENTA Natural Mineral Water, as a beverage, is honestly entitled to distinction, and will be so estimated by all who learn its true value. Sparkling VENTA is put up in glass bottles, charged with Natural Carbonic Acid Gas, and is universally admitted to be superior to the best foreign or domestic for table, sample-room and medicinal purposes. For sale by all first-class grocers and druggists.

Gold Medal Java Coffe and Dragon Chop Formosa Teas sold only by M. H. MOSES & SONS., 77, 79 and 81 Vesey Street, Harlem Branch, 206 E. 120th St. Mail orders receive prompt attention. Goods delivered free to any part of the city and Harlem.

PRIESTLEY'S FEATHER CLOTH, a little lighter than Clairette, in its soft-lying folds, justifies its name. With its distinctive armure surface it is equally suited for combination with satin, and for the esthetic style of dress. What more beautiful we do not know, and suspect no one is much wiser than ourselves, but the Feather Cloth comes nearer our idea of it than any other modern drapery.

Redfern's new spring tweeds are the nicest things in dress materials I have seen for a long time. Some of these are woven into large check designs, but they are put together in such a way that however loud the check may look in the piece, in the dress it is very aggressive and always good style. Collars still continue as high as the length of the wearer's neck will permit. Colours in tweed for spring dresses will be gay, fawn, old rose, which means the tint of a withered pink rose petal, green in various *nouances*, and one for those who care to be extra daring. Fawn-coloured tweed, with a huge check in faint red lines, makes a deliciously pretty and stylish spring dress.

The waists of dresses for young women are almost all made with the effect of a crossed fichu front and the leg-o'-mutton sleeves. Basques are but little worn by young girls.

A Letter [Mrs. James Brown Potter.]

TUXEDO CLUB, TUXEDO PARK, N. Y., Oct. 29.

DEAR MADAM:—I am using a pot of RECAMIER CREAM you so kindly sent me, and find it all you claim it to be. It will be one of my articles of toilet from this time forth. I consider it a luxury and necessity to every woman, young or old. With renewed thanks for introducing me to your delightful RECAMIER CREAM, I am, Yours truly, CORA URQUHART POTTER.

MRS. JAMES BROWN POTTER TO MME. H. H. AYER.

RECAMIER CREAM and RECAMIER BALM are, as Mrs. Potter says, necessities to the toilet of every lady, young or old. These preparations are positively made from a recipe used for so many years by the beautiful Mme. de Recamier. Mrs. AYER bought this formula from a descendant of Mme. de Recamier and it is now manufactured for sale for the first time, guaranteed, if used according to directions, to remove all blotches, redness and imperfections of the skin, rendering it soft, fresh and beautiful. If your druggist does not keep the RECAMIER preparations, he or you can obtain them from the proprietor and manufacturer, HARLEY HUBBARD AYER, 37 Union Square, New York City.**

There are few, if any, firms doing a larger retail trade than **SOHMER & CO.** of this city. It is almost impossible to call at their warerooms any time of the day without finding some person contracting for a **SOHMER PIANO.**

A Very Acceptable Present for Friends going abroad is a Box or Basket of

Kinsley's

BONBONS AND CHOCOLATES,

863 Broadway, bet. 17th and 18th Sts. 150 Broadway, cor. Liberty Street.

Wallace's!

CHOCOLATES
—AND—
BON-BONS.

Special designs of boxes and favors for the Dinner and German.

DIRECT IMPORTATION THIS SEASON.

149 BROADWAY, bet. 26th and 27th Sts., 29 & 31 CORTLANDT STREET.

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PIANOS Are at Present the most popular. **SOHMER** PIANOS and preferred by the Leading Artists.

Nos. 149 to 155 E. 14th Street, New York.

E. A. MORRISON,
893 BROADWAY.

For this Spring we are ready to show new designs in Children's Cloaks and Gingham Dresses; also, a very complete assortment of fine BABY WEAR, Trimmed Baskets, Bassinettes, and Swinging Cribs.

PRIESTLEY'S WHITE SILK-WARP FABRICS

Are of the same materials as the Henriettas, and put up in the same way. Four distinct fabrics, Chantrette, Feather, Crevenet and Crepon, in two grades, show respectively Canvas, Crape, Armure and Plain weaves, and come in shades adapted for wear in or out of mourning. They will be found to furnish a variety in warmth, style and price, to suit all temperatures and occasions, and all styles of making and trimming. They are for sale by all the principal dealers in the large cities, and in New York City by Lord & Taylor, Stern Bros., Jas. McCreery & Co., Jackson's Mourning Store, H. Altman & Co., Simpson, Crawford & Simpson, Le Boutillier Bros., B. O'Neill & Co., H. C. P. Koch & Co., James A. Hearn & Son, and others.

FASHION NOTES.

White undressed kid mousquetaire gloves are worn by brides and bridesmaids, sometimes the latter wear tan, but of much lighter shades than formerly.

Redfern has introduced this season a new Riding Trouser for ladies, made from the softest spun silk to match the habit, and it is fashioned somewhat after the style of the ordinary sage tight, but made to be worn over stockings.

Maiden-hair ferns of beautifully shaded green tints and green moiré sashes of great width are on pretty artificial rose dresses, and to complete them are capote bonnets of the lace, with green velvet around the face, and a high cluster of ferns for trimming.

For the new season dresses of silk and cashmere are being revived. They promise to be popular, because they can be worn as house dresses all the year round in this climate. The skirts are of heavy silk, untrimmed, the draping and basque of cashmere, the latter with a silk vest.

Miss Stager, an American girl, who recently married Lord Arthur Butler of the 1st Life Guards, gave an order to Redfern for fourteen dresses as a part of her wedding trousseaux, all of which had to be finished within ten days.

The great naturalist, Cuvier, was walking one day with a young lady, who was a victim of tight lacing, in a public park in Paris. A lovely blossom upon an elegant plant drew from her a cry of rapture and admiration. Looking at her pale, thin face, he said: "You were like this flower once; to-morrow it will be as you are now." Next day he led her to the same spot, and the beautiful flower was dying. She asked the cause. "This plant," replied Cuvier, "is an image of yourself. I will show what is the matter with it." He pointed to a cord tightly bound about the stem, and said: "You are fading away exactly in the same manner under the compression of your corset, and you are losing by degrees all your youthful charms, just because you have not the courage to resist this dangerous fashion."

The protection of GOOD SENSE Corsets and Corset Waists by Perris Bros., serves to remedy this great evil, and the injurious practice of deforming the figure is fast dying out. Perris Bros.' goods are for sale at all first-class houses.

CARL DUNDER'S STORY.

THE SORT OF YARN HE WOULD LIKE TO SPIN FOR A LITTLE BOY'S BENEFIT.

If I had a leedle poy about four years oldt to come und sit on my knee in der eafnings und ask me to tell him a shtory, I should hug him oop tight in my arms und pegin.

"Vhell, once upon sometimes dere vas a leedle poy by the vhas budt. He vhas sugar und preserves, und he tells lies und runs avhay, und by und by efrybody points his finger at dot poy und says he shall pe hung on der gallows. Dot poy's fadder hangs down his headt mit shame, und his mudder cries all der time, und sooch troubles you neafer see. Vhell, one day vhen dis badt poy goes avhay to rob an oldt womans who lifs all alone in der woods, he falls down a hill und preaks his leg. Dot makes him groan und call oudt und pe afraid, but nopody comes to help him. In place of dot, a big bear mit two leetle cubs comes oudt of her den in de hill und vhalks oop to dot had poy und says:

"'Vhell, who you vhas?'

"'I vhas Peter Bad.'

"'Und how vhas it you come here?'

"'I vhas going to rob dot oldt womans.'

"'Children, come here,' says dot oldt bear to her cubs; und vhen dey vhas come arounddt her she says some more:

"'I like you to know how it vhas. Dis poy first tells some lies to his mudder, den he shteals some sweet cake und sugar like a tief; den he goes oudt mit some badt poys und shteals apples und pickles; den he shteals some money from his mudder. Poosy soon he vhas a robber, und anf soon de police looking for him. If you doan' belief some badt poy vhill come to a badt end shust look here. It vhas shust as sure as de gospel der vicked people doan' ill out half deir days.

"'If dis poy vhas good he doan't want to go somepody, if he doan't want to rob somepody he doan' come here und preak his leg. My children, dis vhas a sad warning to you, dot der vhay of der transgressor vhas hardt, und now fall to und we shall eat him oop und pick his pones so clean as a whistle.'

"'Und der bears eat him oop?'

"'Yes.'

"'Und he was deadt?'

"'Yes.'

"'Und his mudder und fadder doan' nefer see him again?'

"'Nefer again.'"

"Und some tears came mit my leedle poy's eyes, und he creeps a leedle closer to me, und maype der seed sowed in his mind mit dot leedly shtory takes root petter dan all der sermons he shall efer in shurch."

A little four-year-old created a ripple by remarking to the Sunday-school class: "Our dog's dead. I'll bet the angels were scared when they saw him coming up the walk. He's awful cross to strangers."

THE
Star Programme
OFFICE: 47 JOHN ST., N. Y.
All Communications should be sent to the above address

McCAULL OPERA COMPANY.

Monday evening, May 9, Colonel McCaull will inaugurate his third season of opera comique at Wallack's, by a reproduction of Carl Millocker's military opera, "The Black Hussar"—(Der Feldprediger), which met with decided success during its former presentation here, drawing large audiences for one hundred and four performances in the summer season.

For the coming production an exceptionally strong company has been engaged, including many local favorites, among whom are, Matilde Cottrelly, De Wolf Hopper and Edwin Hoff, of the original cast, together with Marion Manola, Celie Ellis, Josie Knapp, Hubert Wilke, J. De. Angelis, Carl Irving and other well-known artists. The chorus, which is always a feature in the McCaull productions, will be large, carefully selected, and the music, under the skillful guidance of Signor De Novellis, will be rendered with the same vigor and precision that has marked all the performances of this organization. The story of "The Black Hussar" is well known, dealing with the trials and tribulations of the burly Burgomaster, the comicalities of his ubiquitous servant Piffkow, the healthy orphan Barbara, and the love adventures of the Black Hussar, and his lieutenant with the Burgomaster's two pretty daughters, interspersed with many thrilling war scenes, funny situations, and bright and taking music, not forgetting the ever popular "Read the Answer in the Stars," which has been justly considered as one of the best topical songs of the day, and for which several new local verses have been written.

During the season Colonel McCaull will give the original production in English of several European successes of the most popular of the foreign composers, for which arrangements have already been made, it being the intention to make the coming operatic engagement as popular as possible, with meritorious works, correctly cast and handsomely mounted.

"And do you doubt my love?" he asked, passionately.

"No, George," she answered, with admirable poise, "but when you say that the day you call me your's will usher in an era of lifelong devotion and tender solicitude, you—pardon me, dear—you put it on a trifle too thick. You seem to forget, George, that I am a widow."

Dangerous Character—Your money or your life! Author—Here it is. Bound in calf, $1.50. Written by myself.

THOMSON'S
Improved Patent
Glove-Fitting
CORSETS.

NEVER HAVE BEEN EQUAL TO PRESENT MAKE.
MORE POPULAR THAN EVER.
A PERFECT FIT GUARANTEED.
THREE LENGTHS.
TWELVE GRADES.
HIGHEST AWARDS GRANTED.
THE BEST GOODS AND CHEAPEST FOR QUALITY.
FOR SALE EVERYWHERE.
THOMSON, LANGDON & CO., NEW YORK,
SOLE MANUFACTURERS.

STAR THEATRE.

MONDAY EVENING, MAY 16,

FIRST PRODUCTION OF AN ENTIRELY

NEW AND ORIGINAL COMIC OPERA,

ENTITLED

THE PYRAMID

LIBRETTO BY CHARLES PUERNER AND CARYL FLORIS.

MUSIC BY CHARLES PUERNER.

AN UNEQUALLED CAST.

Magnificent Costumes.

NEW SCENERY,

BY VOEGHTLIN AND MAEDER.

GRAND CHORUS.

INCREASED ORCHESTRA.

THE WINE OF THE AMERICAN PEOPLE.

The best known wine in this country is "Piper-Heidsieck." The agents have never been particularly solicitous about purchasing the right to call themselves Purveyors to this or that Royal or Imperial House or family in Europe, nor have they tried either directly or indirectly to make people believe that "Piper-Heidsieck" was a favorite of any particular class of people in foreign countries; because they have always cherished the thought that the American people had opinions and tastes of their own, and that wine-merchants could use their time and money to the best advantage by importing for their fellow-citizens the best possible wine at the smallest possible profit.

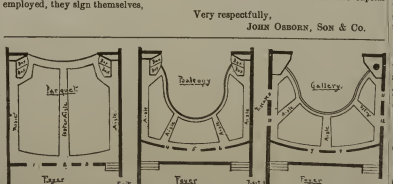
Being convinced now, that the majority of connoisseurs are beginning to ask for a dryer wine, they have determined to conform to their taste, and will, after this date, import a somewhat dryer wine, but of the same high quality that has kept the approval of the great mass of American Champagne drinkers since 1825. In future, the brand will be known, therefore, as "Piper-Heidsieck, Sec."

The Agents will not advance the price until they are absolutely compelled to do so, although, as is well known in the wine-trade, sparkling wines of inferior quality are selling at from five to seven dollars a case higher than "Piper-Heidsieck."

Trusting that this honest effort to furnish the American public with a wine dry enough to meet the taste of the day, and of the very highest quality, at a price as low as it can be made consistent with a modest notion of a reasonable return for the capital employed, they sign themselves,

Very respectfully,

JOHN OSBORN, SON & Co.



MR. WALLACK'S COMPANY TO CHANGE QUARTERS TEMPORARILY.

Amid the various rumors of novel combinations and partnerships with which the theatrical atmosphere is just now filled, perhaps not the least interesting is explained in the following correspondence:

13 WEST 30TH ST., NEW YORK, April 28, 1887.

DEAR MR. DALY: As Col. McCaull will occupy my theatre in May, and as I wish to bring out another play after the third month, "The Romance of a Poor Young Man," I write to ask, as you close after this week, if you will give that "Poor Young Man" the shelter of your beautiful house for a couple of weeks, commencing on May 16.

If you entertain the idea, and I know you will oblige me, if you can, we will meet this week and talk over the necessary arrangements.

Yours always truly,
LESTER WALLACK.

11.

DALY'S THEATRE, NEW YORK, April 27, 1887.

MY DEAR MR. WALLACK: I will be very glad to give the shelter of my house to your very charming "Poor Young Man," which I recollect with pleasure as one of the very brightest successes of Wallack's Theatre—under whose roof I drank in my earliest draughts of refreshing comedy. I had intended giving my theatre into the hands of painters and carpenters next week after closing my own season, but I can readily defer their work for a few weeks and be prepared to receive your company in "The Romance of a Poor Young Man," or any of your other comedies which it may suit you to give in the time which I gladly place at your disposal, beginning May 16.

Be kind enough to name the day and hour we shall meet to arrange the details, and believe me, very sincerely,
AUGUSTIN DALY.

By this harmonious arrangement between the two managers, Mr. Wallack will take his entire company to Daly's Theatre on the 16th of May, and, after opening in "The Romance," will very probably produce one or two of the choicest comedies of the repertoire of Wallack's Theatre, as the wind-up of his season.

A very notable production of Octave Feuillet's beautiful comedy drama, "The Romance of a Poor Young Man," is to take place at Daly's Theatre on May 16, with the entire strength of the Wallack Company, Mr. Wallack and Mr. Daly having joined hands in an endeavor to employ all the resources of both their establishments to make this production as complete and picturesque a one as can be conceived of. Here, for the first time, will be seen the united experience and taste of Mr. Wallack, with the artistic finish and beauty of stage appointments that distinguish all Mr. Daly's work. The scenic artists of both establishments have been engaged for some time upon the scenery, which will be of elaborate variety, and the cast is to be most notable—including all the celebrated members of the company, Mr. Kyrle Bellew appearing for the first time the part in which the late H. J. Montague earned so much popularity some eight or ten years since.

At any rate it will be very interesting to observe the results of a combination between two managers, who it may generally be conceded, have no superiors in this country—and perhaps in no other—in their particular lines of work. It is also a pleasant thing that so much cordiality should exist between them.

These two weeks' performances of "The Romance of a Poor Young Man" will end the Wallack season, and the existence of the company in its present form, as there will be many changes in it next year.

WHY DO MOTHERS
Put stiff corsets on their growing Children? Don't do it, but
BUY FERRIS'
PATENT
GOOD SENSE
CORSET WAISTS
and all ages.
All Physicians Recommend Them. Ask your merchants for them. Take no other.
For sale at all
LEADING RETAIL STORES.

STAR THEATRE,

BROADWAY AND 13th STREET.

BUSINESS MANAGER.....Mr. CHARLES BURNHAM

Doors open at 7:15. Performances commence at 7:45
Saturday Matinees at 1:45.

MONDAY EVENING, MARCH 28, 1887.

EVERY EVENING DURING THE WEEK, AT 7:45, ALSO AT THE THURSDAY AND SATURDAY MATINEES, AT 1:45,

Mme. SARAH BERNHARDT,

SUPPORTED BY A FULL DRAMATIC COMPANY,

IN

VICTORIEN SARDOU'S Celebrated Drama, in Five Acts and Seven Tableaux,

THEODORA.

CAST OF CHARACTERS :

ANDREAS		M. PHILIPPE GARNIER
JUSTINIEN		M. DECORI
MARCELLUS		M. ANGELO
BELISARIUS		M. PIRON
CARIBERT		M. THEFER
NICEPHORE		M. FOURNIER
EUPHRATAS		M. JOLIET
EUDEMON		M. FRAZIER
CALCHAS		M. LACROIX
FABER	Conspirators,	M. FRAZIER
STHAX		M. THEFER
TIMOBLES		M. JOLIET
AGATHON		M. BERTHIER
TRIBONIEN		M. EDOUARD
MUNDUS		M. BERTHIER
AMEON		M. CARTEREAU
ORYTHES		M. PHILIPPE
MICHEL		M. PIERRE
LYCOSTRATE		M. CHARLES
PRIENS		M. ANDRE
ALEXIS		M. LOUIS
THE EXECUTIONER		M. CARTEREAU
ANTONINE		Mlle. JEANNE MALVAU
TAMYRIS		Mme. REHARD
MACEDONIA		Mme. LACROIX
IONIS		Mlle. ROBIN
KALLIROHE		Mlle. SEYLOR

THEODORA.....Mme. SARAH BERNHARDT

Senators, Ambassadors, Guards, Gladiators, Goths, Satraps, Nubians, Eunuchs, Students, Conspirators, Maids of Honor, Dancers, etc., etc., by a Large Corps of Auxiliaries.

PLACE—BYZANTIUM. TIME—A. D. 532.

ACT I.

Scene 1—GRAND SALON IN THE PALACE. Reception of the Ambassadors of the Nations by the Empress Theodora.

Scene 2—THE HOME OF TAMYRIS IN THE AMPHITHEATRE. The Visit to the Sorceress.

ACT II.

Scene—ROOM IN THE HOUSE OF ANDREAS. "Song of Hyenorus."

ACT III.

Scene—CABINET OF JUSTINIEN IN THE PALACE. Death of Marcellus.

ACT IV.

Scene 1—THE GARDENS OF STHYAX, BY THE BOSPHORUS. The Discovery.
Scene 2—THE EMPEROR'S BOX AT THE HIPPODROME. The Revolt.

ACT V.

Scene—THE VAULTS OF THE HIPPODROME. The Execution of Theodora.

Acts I., III. and VI., painted by Messrs. Marder and Schaeffer.
Acts II., IV. and VIII., painted by Messrs. Weston and Aplohn.
Act V., painted by Mr. Joseph Schell.

Mechanism by B. Sherwood and A. Pillery.
Properties by E. Moss and J. Lozar, and from the Porte St. Martin Theatre of Paris.

MARCUS R. MAYER.....ACTING MANAGER
EDGAR STRAKOSCH.....TREASURER

SPECIAL MATINEE THURSDAY.

The Orchestra, under the direction of MR. HERMAN BROSE, will perform the following selections :

OVERTURE	"Rosamunde," SCHUBERT
SELECTION	"Linda di Chamounix," DONIZETTI
PIECE DE CONCERT	"The Lion's Heart," KOELLING
POTPOURRI	"Carmen," BIZET
AIR	"Stradella," FLOTOW
PIECE CHARACTERISTIC	"The Gobelin's Bastet," KUHNERG
SECOND FINALE	"Martana," WALLACE
SALTARELLA	KRITTNER

LADIES' PARLOR ON SECOND FLOOR.

The Furniture used at this theatre is from the Furniture and Carpet House of DANIEL O'FARRELL & Co., 408, 410 and 412 Eighth Avenue, near 31st Street, N. Y.

The Brass Bedstead and Brass Ornaments used at this theatre, are from the NATIONAL WIRE MATTRESS CO., 20 East 14th Street.

The Pianos used in this theatre are from the establishment of MR. ALBERT WEBER, 108 Fifth Ave.

STAR THEATRE,

BROADWAY AND 13th STREET.

BUSINESS MANAGER.....Mr. CHARLES BURNHAM

Doors open at 7.30, . . Performances commence at 8.

SATURDAY MATINEES AT 2.

WEDNESDAY EVENING, JAN. 19, 1887.

FIRST TIME IN NEW YORK,

Audran's Latest Opera Comique, in Three Acts,

INDIANA

LIBRETTO BY H. B. FARNIE,

PRESENTED BY THE

McCaull Opera Comique Co.,

JNO. A. McCAULL, Proprietor and Manager,

With the following Artistic Ensemble:

INDIANA GREYFAUNT.....Miss LILY POST
LADY PRUE.....Mrs. LAURA JOYCE BELL
NAN.....Miss ANNIE MEYERS
MAUD.....Miss ADINE DREW
MATT O' THE MILL.....Mr. DIGBY BELL
LORD DAYRELL.....Mr. GEO. OLMI
PHILIP JERVAUX.....Mr. E. W. HOFF
SIR MULBERY MULLIT.....Mr. ELLIS RYSE
PETER.....Mr. H. A. CRIPPS
ANNETTE.....Miss IDA EISSING
CAPT. HAZZARD.....Miss BESSIE FAIRBAIN
MADGE.....Miss CELIE EISSING
FOLLIET.....Miss C. BLANCHARD
COSMO.....Miss G. HOLLINGSWORTH
GILES.....Mr. W. F. McLAUGHLIN
FIRST KEEPER.....Mr. A. MAINA
FIRST LACKEY.....Mr. C. DALY
WINNIFRED.....Miss BELLE JENNINGS
BELLE.....Miss TOLIE PETTIT
EBEN.....Miss GRACE WARD
DICKEN.....Miss BELLE CAVIS

ACT I.—THE MILL AT THE FORD.
ACT II.—AT DAYRELL PLACE.
ACT III.—INTERIOR OF THE MILL.

MUSICAL CONDUCTOR.....Mr. HERMAN PERLET
STAGE MANAGER.....Mr. H. A. CRIPPS

NEW SCENERY.....by.....JOS. CLAIR and Assistants
STAGE MECHANISM.....by.....NEIL McGIEHAN

LADIES' PARLOR ON SECOND FLOOR.

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13th Street. Windows to Roof, 13th Street.

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MURATORE
MARGERY MAXWELL
TITO SCHIPA
IRENE PAVLOSKA
EDITH MASON
MARY MCCORMIC
WILLIAM GILLETTE
NAMARA
MARION TELVA
JULIA CLAUSSEN
HATTIE WILLIAMS
MARIE DORO
ELENORE CISNORIS
MAY ROBSON
CARMEN SUPERBA
FLORENCE MACBETH
TRIXIE FRIGANZA
LOUISE HOMER
ROSE STAHL
CHRISTIE MCDONALD
ORVILLE HAROLD
ALICE GENTLE
DEFRERE
CICCOLINI
FORREST LAMONT
VIRGILIO LAZZARI
MARIA CLAESSENS
INA BOURSKAYA
BONCI
RIMINI
HECTOR DU FRANNE
CHARLES HACKETT
EDWARD JOHNSON
DONALD ROBERTSON
AMY ROSELLE
CRIMI
MARSHALL
BAKLANOFF
MINGHETTI
MUZIO
LOUIS MANN
CLARA LIPMAN
LILLIAN RUSSELL
TAMAKI MIURO
ELSIE JANIS

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THURSDAY EVENING, DECEMBER 4,

TWELFTH NIGHT.

MALVOLIO.... ....Mr. HENRY IRVING
VIOLA ....Miss ELLEN TERRY

FRIDAY EVENING, DECEMBER 5,

CHARLES I.

CHARLES I. ....(his original character).....Mr. HENRY IRVING
QUEEN HENRIETTA MARIA....Miss ELLEN TERRY

MATINEE, SATURDAY, DEC. 6, AT 2 P.M.,

Twelfth Night.

MALVOLIO....Mr. HENRY IRVING
VIOLA....Miss ELLEN TERRY

SATURDAY EVENING, DECEMBER 6,

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Twelfth Night.

MALVOLIO, Steward to Olivia	Mr. HENRY IRVING
ORSINO, Duke of Illyria	Mr. ALEXANDER
VALENTINE } Gentlemen }	Mr. LOUTHER
CURIO } Attending on the Duke }	Mr. HELMSLEY
SEBASTIAN, Brother to Viola	Mr. MELLISH
SIR TOBY BELCH, Uncle to Olivia	Mr. WENMAN
SIR ANDREW AGUECHEEK	Mr. NORMAN FORBES
FABIAN } Servants to }	Mr. ARCHER
CLOWN } Olivia }	Mr. S. JOHNSON
ANTONIO, a Sea Captain, Friend to Sebastian	Mr. HOWE
A SEA CAPTAIN, Friend to Viola	Mr. TYARS
OFFICERS }	Mr. CARTER
	Mr. BENN
OLIVIA, a Countess	Miss EMERY
MARIA, Olivia's Waiting-Woman	Miss L. PAYNE
VIOLA	Miss ELLEN TERRY

Lords, Ladies, Pages, Officers, Musicians, Sailors, Soldiers, and other Attendants.

Scene—A City in Illyria, and Sea Coast near it.

SYNOPSIS OF SCENERY.

ACT I.
Scene 1—The Sea Coast. Scene 2—Courtyard of Olivia's House. Scene 3—Orsino's Palace.

ACT II.
Scene 1—Terrace of Olivia's House. Scene 2—Olivia's House. The Cloisters. Scene 3—Olivia's House. The Hall.

ACT III.
Scene 1—Orsino's Palace. Scene 2—Another Part of the Sea Coast. Scene 3—Olivia's Garden.

ACT IV.
Scene 1—Olivia's Garden. Scene 2—The Orchard End. Scene 3—Olivia's House. The Dark Room.

ACT V.
Scene—Before Olivia's House.

The Orchestra, under the direction of Mr. J. Meredith Balls, will perform the following selections:

POTPOURRI, "Twelfth Night,".....Meredith Ball
ENTRACTE, "Serenade Espagnole,".....J. Massenet
ENTRACTE, "Viola,".....Meredith Ball
HORNPIPE.....Handel
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Cool..... Mr. Charles Edwin
Martin..... Mr. John Germon
James ..... Mr. J. Graham
Lady Gay Spanker..... Miss Rose Coghlan
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FOUND A DRAMATIC GEM.

MR. WALLACK'S NEW PLAY BY HENRY GUY CARLETON, THE AUTHOR OF "MEMON."

The plot of this play is both interesting and exciting. An American girl has been married to a young Frenchman. They love each other devotedly. The wife, however, remarks so singular that her husband will not take her out anywhere. She is also loved in the French fashion by a certain Count de Vahis (a misnomer, by the way, as Vahis is a dukedom and a royal title of the younger sons of the House of Bourbon). Upon one occasion when the Count sees the husband, whose name is Favart, he recognizes in him a man who has escaped from the galleys, having been condemned for an attempted murder in a railway carriage. In his anxiety to gain the affections of the wife the Count denounces Favart as the escaped jail bird. This is the end of the first act, and the detectives arrest Favart.

In the second act a number of subsidiary characters begin to assume prominence. There is in particular a young American of the languid swell order in Paris who has a habit of knowing people he meets by the aid of a diary he has kept for years. A pocketbook has been found by the wife, who insists it is part of the diary he always carried about with him. Incidentally, the man upon whom the attempt at murder was made has left the asylum where he has been confined for some years, and also recognizes Favart as the man who travelled with him in the compartment of the railway carriage where the murderous attack took place. But he was sleeping when it took place and can merely aver that Favart was the only man in the carriage. The escaped convict is allowed to remain in his house the night of the arrest, and there is a powerful scene between the husband and wife. Much as she loves him, she cannot help feeling convinced that he is guilty. This pains him more than all. He protests to her his innocence, but when she will not believe, he endeavors to make no apparent effort at escape, knowing that the house is surrounded and that he will be shot if he attempts it. The wife divines his object and prevents his accomplishing it.

The next morning Favart is about to be led to his prison once more. All chances of vindication appears to be cut off, when by the merest chance the wife gives the young American swell the pocketbook which she believes is the diary he has lost. He denies the ownership at first and then suddenly recollects the fact he had picked up this identical pocketbook in a railway carriage when traveling from Monaco to Paris. It was the very train upon which the crime last occurred that forms the basis of the piece. The Count enters, sees the pocketbook and claims it as his. This refreshes the American's memory again to the fact that the Count was the man who was his traveling companion on that night. The dramatic persons are all assembled when the Count claims the pocketbook. The American says he will deliver it up on the Count swearing that it is his. He goes to swear when Percy Watkins, the man who was nearly murdered, comes forward and says: "No, that pocketbook is mine. It was the one stolen from me on the night of that journey." In an instant the mystery is explained and the innocence of Favart is made apparent.

The Count is the man who had followed the assaulted man from Monaco, where the latter had won a large sum of money, who had entered his compartment while he was asleep and who had first tried to kill him and then rob him. The Count is the real criminal, and Favart, whose real name is Gustave Duprez, is at once seen to be innocent. On the arrest of the Count the curtain falls.

The language of the play is so good, says Mr. Wallack, that he will not alter a line. The entire action of the play takes place between eight o'clock at night and eight in the morning, and the interest never flags. There are several characters in the play who have a good deal to do with it, who are not named here because the story can be told well enough without them. They, in some portions, supply a comedy interest to the piece.—From the *Morning Journal*.

LAWRENCE BARRETT,

The Distinguished Tragedian, will begin a six weeks' engagement at the

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January 5th, 1885, appearing in several of his most popular impersonations, supported by a superb dramatic company.

An eminent astronomer says: "It would take ten years to photograph the heavens." Judging by the time it takes for a man to get his photograph finished upon earth, we should think it would.

True other day an old sun burned farmer was asleep in the cars, with his head thrown back and his hat drawn over his eyes. The conductor, who happened to be near-sighted, came along and saw the red ear, and thought it was the man's ticket stuck in his hat. So, not wishing to awaken the dreaming agriculturist, he bent softly down and drove a hole through that bucolic ear with his punch. In an instant the farmer let off a screech that caused the engineer to stop the train under the impression that something serious had happened. There he attempted to mail the conductor, who thereupon put him off the train for disturbing the peace.

The moral of this little fable teaches us that if we have ears that look like railroad tickets, we should keep them where they cannot be punched, and that we should do our sleeping at home, and not in the cars. It also teaches us that, if we are railroad conductors, we should not be courteous and punch tickets without dittoring passengers, but should rudely wake them up with a slap on the back every time.

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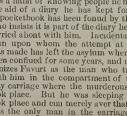

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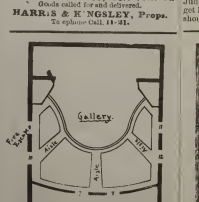

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The Star Programme

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LOUIS XI. ..... Mr. HENRY IRVING

REPERTOIRE,

Fourth and Last Week of Engagement.

MONDAY EVENING, DECEMBER 1,

THE MERCHANT OF VENICE.

LAST TIME.

SHYLOCK ..... Mr. HENRY IRVING
PORTIA ..... Miss ELLEN TERRY

TUESDAY EVENING, DECEMBER 2,

HAMLET.

LAST TIME.

HAMLET ..... Mr. HENRY IRVING
OPHELIA ..... Miss ELLEN TERRY

WEDNESDAY EVENING, DECEMBER 3,

Much Ado About Nothing.

LAST TIME.

BENEDICK ..... Mr. HENRY IRVING
BEATRICE ..... Miss ELLEN TERRY

THURSDAY EVENING, DECEMBER 4,

TWELFTH NIGHT.

MALVOLIO ..... Mr. HENRY IRVING
VIOLA ..... Miss ELLEN TERRY

FRIDAY EVENING, DECEMBER 5,

CHARLES I.

CHARLES I. ..... (his original character) ..... Mr. HENRY IRVING
QUEEN HENRIETTA MARIA ..... Miss ELLEN TERRY

MATINEE, SATURDAY, DEC. 6, AT 2 P.M.,

Twelfth Night.

MALVOLIO ..... Mr. HENRY IRVING
VIOLA ..... Miss ELLEN TERRY

SATURDAY EVENING, DECEMBER 6,

THE BELLS.

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PRICES DURING MR. IRVING'S ENGAGEMENT:
Reserved Seats, $3 and $2, according to location.

Wrap Fringes and Feather
MARABOUTS MADE TO ORDER.
Any desired length to match wrap or costume in combination colorings.
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Chenille Fringes that do not fray out, made under the B. & T. Patents, at moderate prices.
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CAFE AND SMOKING ROOM
DOWN STAIRS,
Under the management of HARRY CHRISTIAN, formerly of the Grand and Victoria Hotels.

NEW YORK FASHIONS.

From the "Domestic Monthly."

Little girls have coats of striped woolen goods, opening over a Molière of Surah silk; the plaited skirt is of woolen material, the shade of the Molière.

Steel-gray brocade and gros grain silk with poppy red velvet collar, cuffs, revers and straps across the Molière, with steel buckles for additional trimming, will be a stylish combination for the autumn.

The most stylish buttons are those with jet or steel effects.

Belts of velvet ribbon sewed in the side seams, have pointed ends with a button and buttonhole, and are crossed in the centre of the front just below the waist line.

Shopping bags of finely braided straw or wicker work have plush end pieces, kid lining, and nickel finishings.

Jetted laces have a long pendeloup from the centre of the large flower designs, as the lilies, roses, fuschias, etc.

The hems of handsomely trimmed drawers have lengthwise buttonholes worked every inch, and satin ribbon run through that is tied in a short bow on the outside.

Corset covers and other lingerie trimmed with lace, have very narrow poppy-red ribbon velvet run in the insertion and tied in short double bows.

One of the handsomest designs seen in passementerie represents a large jetted crescent, with a flat hollow ball of finely cut beads resting in the curve.

Pillow shams of Renaissance or Richelieu lace, have a band of velvet ribbon set around the centre containing the monogram, with the lace sewed plainly on the outer edge.

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Star Theatre,

BROADWAY AND 13th STREET.

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ENGAGEMENT FOR 7 NIGHTS OF

MR. HENRY IRVING,

MISS ELLEN TERRY

And the LYCEUM COMPANY.

THIS (SATURDAY) AFTERNOON, NOVEMBER 29th, 1884.

HAMLET.

HAMLET	Mr. HENRY IRVING
CLAUDIUS	Mr. T. WENMAN
POLONIUS	Mr. H. HOWE
LAERTES	Mr. GEO. ALEXANDER
HORATIO	Mr. F. TYARS
OSRIC	Mr. MARTIN-HARVEY
ROSENCRANTZ	Mr. NORMAN FORBES
GUILDENSTERN	Mr. MELLISH
MARCELLUS	Mr. HARBURY
BERNARDO	Mr. BENN
FRANCISCO	Mr. ARCHER
FIRST PLAYER	Mr. LOUTHER
SECOND PLAYER	Mr. GURNEY
PRIEST	Mr. CARTER
FIRST GRAVEDIGGER	Mr. JOHNSON
SECOND GRAVEDIGGER	Mr. HAMILTON
GHOST	Mr. T. MEAD
GERTRUDE	Mrs. PAUNCEFORT
PLAYER QUEEN	Miss BROWNING
OPHELIA	Miss ELLEN TERRY

SYNOPSIS OF SCENERY.

ACT I.

Scene 1—Elsinore. Platform before the castle. Scene 2—State room in castle.
Scene 3—Room in Polonius' house.
Scene 4—Platform before the castle. Scene 5—A more remote part.

ACT II.

Scene 1—State room in castle.

ACT III.

Scene 1—State room in castle. Scene 2—King's closet, a room in the castle.
Scene 3—Queen's closet, a room in the castle.

ACT IV.

Scene 1—A room of state in the palace.

ACT V.

Scene 1—A churchyard. Scene 2—Outside the castle.
Scene 3—A hall in the castle.

NOTE.—Between the Third and Fourth Acts there will be no interval.

The Overture, Entr'actes and Incidental Music composed by Mr. HAMILTON CLARKE.
Musical Director, Mr. J. MEREDITH BALL.

STAGE MANAGER.....Mr. H. J. LOVEDAY
ACTING MANAGER.....Mr. BRAM STOKER
BUSINESS MANAGER (American Tour).....Mr. JAS. H. PALSER
AGENT.....Mr. MARCUS R. MAYER
For Mr. Irving's Company.

SMOKING ROOM DOWN STAIRS.

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Of Boucicault's Greatest Comedy

LONDON ASSURANCE

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Sir Harcourt Courtly... Mr. John Gilbert
Charles Courtly.....Mr. Osmond Tearle
Max Harkaway.....Mr. Harry Edwards
Meddle.....Mr. John Howson
Adolphus Spanker.....Mr. W. H. Denny
Solomon Isaacs.....Mr. H. Gwynette
Cool.....Mr. Charles Edwin
Martin.....Mr John Germon
James.....Mr. J. Graham
Lady Gay Spanker.....Miss Rose Coghlan
Grace Harkaway.....Miss Adela Measor
Pert.....Miss Effie Germon
AND
Duzzie.....Mr. Lester Wallack

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MR. LESTER WALLACK

Takes pleasure to announce the engagement for TWO WEEKS,

COMMENCING

Monday, December 22d, '84,

OF THE DISTINGUISHED TRAGEDIENNE,

MME. ADELAIDE

RISTORI

Who will appear in a number of her famous impersonations

IN ENGLISH,

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ELIZABETH, QUEEN OF ENGLAND;

MARIE ANTOINETTE,

MARY STUART,

MACBETH,

For which all the scenery, properties and effects are being prepared with a view to presenting them with historical accuracy and perfect ensemble.

The advance sale of seats will commence on Monday, December 15th.

WEBER

PIANOS.

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THAT REMINDS ME.

The best bus—kissing a pretty girl. Best re-bus—kissing her a second time. A terrible blunderbuss—kissing the wrong girl.

A young physician, asking permission of a lass to kiss her, she replied, "No, sir; I never like a doctor's bill stuck in my face."

Law is like a sieve, you may see through it, but you must be considerably reduced before you can get through it.

Lawyers are lucky. They can do lots of courting and not be engaged.

Don't marry su attorney; it must be a sad thing to be hung to a limb of the law.

A witness in a case of assault and battery, when asked what he said, replied, "I said to him with the toe of my boot, 'Go home!'"

An Irish crier, being ordered to clear the court, did so by this announcement: "Now, then, all ye blackguards that isn't lawyers must lave the court."

"I never was ruined but twice," said a wit, "once when I *lost* a law suit and once when I *gained* one."

A judge asked a man how old he was. "I am eight and fourscore." "And why not fourscore and eight?" "Because I was eight before I was fourscore."

Said an Irish justice to an obstreperous prisoner on trial: "We want nothing but silence, and hut little of that."

A coroner's jury returned a verdict that the death of a child was "the visitation of God to take it out of misery."

STAR THEATRE.

Monday, December 8, 1884.

Charlotte Thompson

Will inaugurate a series of performances that will continue during the two weeks, including Wednesday and Saturday matinees, presenting the interesting Comedy Drama

JANE EYRE.

A poet, speaking of the moon, said: "She hid her cheek upon a cloud, like beauty on a young man's bosom."

"Hello there! how do you sell wood?" "By the cord." "How long has it been cut?" "Four feet." "I mean how long has it been since you cut it?" "No longer than it is now."

"Ladies and gentlemen, I'm not selling these goods; I'm giving them away." "Then," said a wag, coolly, "I'll thank you to hand me that silver tea-pot you have in your hand."

An indulgent father urged his son to rise. "Remember," said he, "that the early bird catches the worm." "What do I care for worms," growled the youth, "mother won't let me go fishin'."

A little boy asked his father if dogs had wings, giving as a reason for his inquiry a newspaper item which stated that a dog flew at a man and bit him.

A county magistrate, being called on to marry a couple, said—"I pronounce you man and wife, and may God have mercy upon your souls. Amen."

E. A. Monnuson, 893 Broadway, between 19th and 20th Streets, takes pleasure in announcing that extensive alterations have been made in his building with a view to add to the convenience and comfort of his customers. The Infants' Furnishing, Millinery and Ladies' Cap Departments are now on the second floor, which has been elegantly fitted up, and affords a degree privacy not heretofore attained. The first, or store floor, is much more roomy than formerly, on which are offered fine goods in Dress Trimmings, Laces, Velvets, Made-up Goods, Ribbons and Notions. The Wholesale Departments are on the third and fourth floors. A new Otis elevator has also been added.

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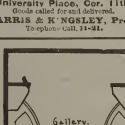

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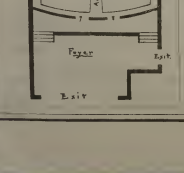
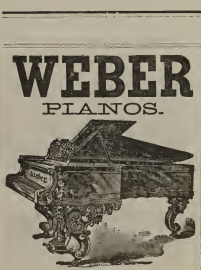


The Star Programme

NEW YORK, FEBRUARY 22, 1884.

WEBER
PIANOS.



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In MAURICE BARRYMORE'S New Play.

Mr. Barrymore's play of "Nadjezda," produced on Monday night at the Star Theatre, is noteworthy for the courage and the skill that it exhibits. Courage first, for that is the quality which, of all that are absolutely essential to good work anywhere, is most seldom seen in the handicraft of the current playwright. Mr. Barrymore had an idea, a distinct and worthy one—an advantage to in itself sufficiently rare to entitle him to serious consideration—and he worked it out on lines that were not bent or modified by any consideration of what box-office taste or Pecksniffian purism would say * * *

Instead of resorting to ideal or mythical personages and rolling them grandiosely on in blank verse, he took the men and women of actual life and undertook to show in the colloquial prose of the day that the tragic elements of human existence lie about us as plentiful and as poignant as ever if we have the eyes to see them * * *

Barrymore has said clearly, boldly and unmistakably what he meant to say.

Now, observe how bold it is. Nadjezda's husband in his play is engaged in the uprising of 1863. He is captured by the Russian Government, and the Russian Gen. Zobouroff, who has long been an admirer of Nadjezda, now thinks he has the wife in his power. He sends her a letter. It is a most remarkable document.

"For years" he says, "I have been at your feet. Now your are at mine. But I will be magnanimous. Give me one hour of your society and I will send your condemned husband back to you."

To save her husband the wife consents. Her husband is returned a *corpse* * * * This is at least a bold conception that requires vital treatment and judicious handling.

That is just exactly what it receives.

The moment we get the prologue of this play before us we understand that something is going on.

There is the heroine, frozen with horror and astonishment, before the dead body of the man she loves. The great wrong in all its cruelty usurps all her faculties. She calls her little girl and, dedicating her to the work of vengeance, dies. This is the prologue.

It means something, evidently. There are no gaps to the observer's interest that are to be filled with yawns * * *

The play now moves on with the daughter arrived at womanhood and wearing on a gentle nature this abeyant mission of vengeance. The man to whom her mother has committed her is her paternal guardian, but he has fallen into the snare of the cruel and sensual Zabouroff, and that heartless villain proposes to the guardian that the girl shall go to his chalet as his mistress. This proposition is unreservedly made in the play in direct terms. The girl is now in love with a young Englishman, a fine type of the brave, reckless and frank British boy, who has been inveigled into the secret order of Nihilists. It is to save this young man that she is forced to take a compromising step. Her self-sacrificing impulses are an inheritance. And then, when, in spite of all her caution, she finds herself entrapped by Zabouroff, and he about to play upon her the same treachery that killed her mother, she turns on him and stabs him.

This is the current of the story * * * The trend of the whole work is tragic. Its legend is intensely human. Its tale of perfidy, ignominy, sin, hatred and death is integral, germinant, climateric. Its strife of passions moves on as in life until the "shadows of the pale repose" come with the only possible denouement.

CONTINUED ON FOURTH PAGE.

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August 27th to October 29th,
Mr. LAWRENCE BARRETT

October 29th to November 24th,
Mr. HENRY IRVING

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December 10th to January 19th,
Mr. EDWIN BOOTH

January 21st to January 26th,
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January 28th to February 9th,
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February 11th to March 1st,
MME. MODJESKA

March 3d to March 29th.
Mr. JOHN McCULLOUGH

March 31st to April 26th,
Mr. HENRY IRVING

April 28th to May 10th,
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Lord Ambermere	Mr. Charles Glenney
Hon. Cecil Brookfield, aged 17	Mr. J. C. Buckstone
Mr. Woosman	Mr. Daniel Leeson
Mr. Gould Smale, A Yorkshire Millionaire	Mr. H. Gwynette
Captain O'Connor	Mr. J. Germon
Count Le Grange	Mr. C. E. Edwin
Montgomery	Mr. S. DuBois
A French Waiter	Mr. A. Lee
Lady Clare Brookfield	Miss Rose Coghlan
Countess of Broadmeads	Mme. Ponisi
Mary Middleton, aged 15	Miss Adela Measor
Mellora Smale	Miss Helen Russell
Mrs. Foster, a housekeeper	Miss E. Blaisdell

SYNOPSIS OF SCENERY.

ACT I.—Lawn and Gardens at Broadmeads.
ACT II.—Drawing Room at Oaklands.
ACT III.—The Casino at Dieppe.
ACT IV.—Scene 1—Room in a Hotel at Dieppe.
Scene 2—A Glade in the Forest at Belleville.
ACT V.—Drawing Room at Oaklands.

Attention is respectfully called to the fact that the entr'acte music will be made a special feature under the direction of
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The finest collection that has ever been seen on the continent is at RITZMANN'S, 943 Broadway.

An amusing story is told of an unsubbable reporter from Washington, who crossed the Atlantic purposely to "interview" the Poet-Laureate. Mr. Tennyson in some way heard of the threatened invasion of his *lares et penates*, and ensconced himself more obstinately than ever behind his thickset walls of stone and hedge. But he reckoned without his host; for one Sunday morning, after a whole week's waiting and watching near the poet's stronghold, the enterprising Washingtonian cornered the Poet-Laurcate on his way back from Whippingham Church, where the Queen also goes. "Good morning, Mr. Tennyson. I've come all the way from the States to report an interview with you on things in general." "Excuse me, sir, I have not the honor of knowing you, and must decline being what you call 'interviewed,' either by you or any other reporter," replied the poet. "It's all the same to me whether you do or not," struck in the American; "I'll write out an interview and get paid for it just the same"—which he did.

Crowds can be seen daily flocking around the windows of MR RITZMANN'S establishment viewing the photographs of the crowned heads of Europe, professional beauties, actors and actresses.

It is a fashionable fancy in Paris to have dessert-wines slipped into satin *cache-bouteilles*, the corks of which are heads with hair dressed in the fashion of the country whence the wine is produced. Alicante is in a pink satin bottle, and the cork or stopper is a Spanish girl with high comb. Port wine is in a garnet of ruby satin, with an Oporto beauty for its stopper, and she holds a fan in her hand. Pajarete wine is in a sulphur-colored bottle of satin, with a bull-fighter cork, etc.

MR. RITZMANN of 943 Broadway, has on exhibition and for sale, photographs of all the celebrated actors and actresses of London, Paris and New York

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HASCH!—A certain economical hotel keeper writes his own bill of fare, thereby saving the cost of printing. One of his latest announced, "Coffey, supe, roste befe, fride hamm, boyled and bakt pertaters, mutting chops, veele culverts, hasch, and crucified chickens."

A small boy defined salt as "the stuff that makes potatoes taste nasty when you don't put it on." He was probably twin brother to the boy who said that pins had saved a great number of lives by not being swallowed

Messrs. Moet & Chandon own 1517 acres of the most renowned vineyards in the Champagne districts in France, and keep constantly on hand in their cellars from ten to twelve million bottles of wine. The superficial area of their cellars is 109,509 square yards. The yearly shipments of Moet & Chandon Champagnes are larger, by several hundred thousand bottles, than those of any other establishment in the trade. In England alone the yearly consumption of Moet & Chandon's Champagne averages 120,000 cases.—*Knickerbocker.*

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NADJEZDA

Supported by the Author and a Company of Acknowledged Ability.

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SCENE—WARSAW, 1863. Home of the Count Bolinski.
—CHARACTERS.—

NADJEZDA, Countess Balinska.....MODJESKA
NADINE, her Daughter.....Little WINNIE REED
PRAXEDA, her Foster Mother.....Mrs. M. A. PENNOYER
IANOUSH, Praxeda's son.....EDWIN CLEARY
KHORVITCH, a Revolutionary Agent.....FRANK CLEMENTS

—THE PLAY.—
SCENE NICE, 1883.
—CHARACTERS.—

KHORVITCH, under the name of Baron Barsch..FRANK CLEMENTS
PRINCE ZABAROUFF.....IAN ROBERTSON
LORD ALSAGER.....T. L. COLEMAN
PAUL DEVEREUX.....MAURICE H. BARRYMORE
IANOUSH BOLSKI.....EDWIN CLEARY
HONORABLE MILES O'HARA.....JAMES COOPER
EUREKA GRUBB.....Miss GEORGIE DREW
NADINE.....MODJESKA
Guests, Soldiers and Officers.

ACTS I. and II.—Saloon in the House of Baron Barsch.
ACT III.—Chateau Steinberg.

STAGE MANAGER, } For } .....IAN ROBERTSON
TREASURER, } MODJESKA. } .....J. L. REICHMAN

Saturday Evening, Feb. 23d, Special Bill,
MODJESKA as VIOLA in TWELFTH NIGHT.

Monday, February 25th, Third and Last Week of
◁ MODJESKA. ▷
☞ A WEEK OF BRILLIANT REPERTOIRE. ☜

Monday.....**NADJEZDA**
MODJESKA as NADJEZDA.
Tuesday.....**CAMILLE**
MODJESKA as CAMILLE.
Wednesday.....**AS YOU LIKE IT**
MODJESKA as ROSALIND.
Thursday.....**NADJEZDA**
LAST PRESENTATION.
Friday.....**FROU-FROU**
MODJESKA as GILBERTE.
Saturday Matinee.....**CAMILLE**
Saturday Night.....**AS YOU LIKE IT**
FAREWELL PERFORMANCE.

During the evening the Orchestra, under the direction of Mr. H. BRODE, will perform the following selections:

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SELECTION, "Mignon,".....THOMAS
FUNERAL MARCH OF A MARIONETTE.....GOUNOD
A GERMAN BALLAD.....SCHERZ
As it would have been composed by Strauss, Verdi, Louis XIV, Weber and Wagner.

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IT WAS ALL RIGHT.—Several persons were making purchases in a grocery in Kansas City on a snowy day, when an old man, with a cane in one hand and a bundle in the other, entered and asked, "Did any of you drive up here in a sleigh?" "Yes, I did," replied one. "Was it an old white hoss?" "Yes." "And an old woman in the cutter?" "Yes." "And can she manage the hoss?" "I guess she can." "Then it's all right," said the man of the cane and bundle. "The old hoss has run away, and the old woman is hanging to the dash-board and shouting 'Murder!' with all her might; but, if she can manage him, there's no use of anybody getting excited over it. Let me inquire what the price of cranberries is to-day."

ASK YOUR GROCER FOR

Aside from the merit of conception in the story there is a special excellence in the superincumbent air of destiny that is part of the local color The wrongs of the insurgents are pictured rather than narrated and are felt rather than understood. But deeper and subtler than this even is the subtone of despair that is associated with the whole scheme of vengeance Entirely unlike the Russian plays that have preceded it, and especially unlike that notable one by Oscar Wilde, Nihilism here betrays its own wretchedness while it is professing to be an instrument of freedom.

I regard this as one of the most remarkable achievements of the drama. and I cannot recall in recent plays anything so elementally awful as the articulate wail of despair wrung from the heart of Nadine in the last act. when she takes one retrospective view of her fruitless life and her whole woman's nature breaks out in the protest.

"Hate—hate; nothing but hate!"

Against the Stygian background of infernal passions the playwright has protected his pure, artless and sensitive girl, and as a fit companion introduces the young Englishman. Anything more boldly and cleanly contrasted than the sinuous and sensuous Zaboroff, with his devilish self-possession and keen cruel leniency of power, and the ingenuous, honest English lad, who seems to bring the smell of the hedgerows with him, I have not lately seen. * * *

The burden of the acting falls upon Mme. Modjeska, who plays both mother and daughter. Her great power lies in subtle action and that kind of expression which outleaps speech. In pure declamatory passages her voice tells against her, and her accent robs English eloquence of its suavity and ring. But Modjeska is one of those great artists who do not always depend upon speech, and even when she does she supplements it with a finesse of gesture and a meaning of attitude and carriage, and she so loads it with tonal expression beyond all articulation that one always apprehends her meaning even when he does not comprehend it.

She has a tremendous gamut of emotions to run in this play. Grief that is as sudden as lightning and as deadly; horror that her freezes her woman's nature; a love that is unselfish, pure and indestructible; a fear that permits her no rest and that hangs over her like a cloud: terror, hatred, revenge, remorse, and at last the frost of an awful sadness that settles upon the heart when all is gone.

This is no child's work. By the side of it the emotional materials of "Fedora" are single stringed.

I should like to tell as nearly as I can how Modjeska does it all. But for the present it is enough to have touched upon the salient merits of the play itself. Some other time I may follow her step by step through this drama, and even attempt do some justice to the clever young man who accompanys her, and who, if he has not made a new path for her, has certainly opened one for himself.

NYM CRINKLE.

(In *N. Y. World*, Wednesday, Feb. 13th, 1884.)

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A lady stood patiently before the receiving-teller's window in a bank the other day, but no one took any notice of her until she attracted the attention of the money-taker by tapping with her parasol on the glass. "Why don't you pay attention to me?" she asked petulantly. "I am sorry, ma'am; but we don't pay anything here. Next window, please," was the polite response.

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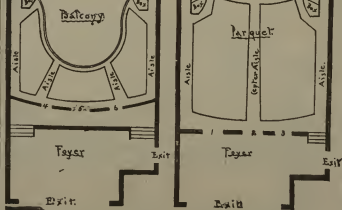
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"No, I am not married, but my wife is."

"No trifling with the Court."

"Heaven save us! I'm not trifling with the Court. I was married, but got a divorce. My wife got married again, but I didn't; so I am not married but my wife is."

"Do you know," said a Fort Lincoln man to the young lady who was driving while out sleigh-riding, "that in the east the other day two young people were out just as we are, and the sleigh upset, and that little accident was the cause of a wedding within a week." The ...ignation latter they were floundering in the snow, but the girl says it was an accident.

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100	do	200	20,000
200	do	100	20,000
500	do	50	25,000
1000	do	25	25,000
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But drives away the pimple spot,
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1.—INTRODUCTION.
2.—FRENCH LESSON.
3.—COBWEBS ON THE WALL.
4.—MY LITTLE SIDE DOOR.
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Thomas Mulligan, }
Simpson Primrose ..... Mr. John Wild
Palestine Puter ..... Mr. Geo. H. Wood
Walsingham McSweeney ..... Mr. M. Bradley
Gustavus Lochmuller ..... Mr. Harry A. Fisher
J. Johnson Pillop ..... Mr. William West
Mr. Jeremiah Still ..... Mr. Wm. Merritt
Mr. Hog Eye, a Laundryman ..... Mr. Wm. West
Mr. Honors Dublin ..... Mr. Joseph Sparks
Caroline Melrose ..... Mr. James Barlow
Mrs. Chanty Melrose ..... Mr. Wm. A. Barlow
Officer Moran ..... Mr. J. McCullough
Officer Dornor ..... Mr. Geo. L. Stout
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John Riley ..... Mr. M. Foley
John James Caughahawod ..... Mr. R. Quilter
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ACT I.—Mulligan's Grocery and Liquor Store. *STOP THIEF.* ACT II.—Mulligan Alley at Night. The Welding Party. *CONFLAGRATION.* Scene 2d.—Continuation of the Alley, Smoke and Cinders. Scene 3d.—Rebecca Allup's Attic. *SUICIDE.* ACT III.—Parlour dans la maison de Madame Mulligan, Acadamie Française. *BOOK CLOSED.*

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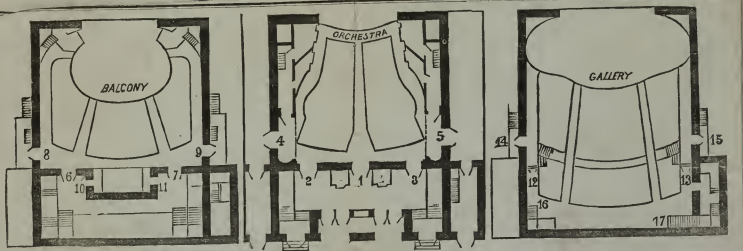

The above Diagram is a correct plan of the Theatre for the benefit of our audience in case of accident. Either one of the side doors on each floor open to a wide gangway leading into Broadway, and all of the front doors into the Lobby, thence into Broadway. Broad stairways lead from each Balcony to gangway on the side.

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"Me challenge the jury!" exclaimed the accused. "No, thank you, Judge; I'm a man of peace, I am." He was therefore bound over to keep the peace.

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He recently led No. 7 to the altar, and when asked for the ring replied "Parson, I have hooked onto six of 'em without a ring, an' we kin git along this time; I'll try and remember it in the future, though."

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ALL WORK WARRANTED.

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It rather disgusted a Vermont man who went to a neighbor's barn to steal a cow to find when he got the animal home that it was his own cow, which his neighbor had stolen earlier in the night. He says the neighbor is a confounded thief.

"He that is discontented in one place," says a sage philosopher, "will seldom be happy in another," if we should see this wise man up to his neck in a horsepond we should consider it a piece of unjustified interference to help him out.

Waiter, "the cat's ol sah, you are spoiling your lunch."

Guest, "in what way?"

"Wnater, why sah, you jiust took your nupkin and rubbed the quail on toast off your plate."

Guest, "so I did. How stupid of me! I thought it was a fly-speck.

"Talk about pitchers with curves," remarks an eminent base-ballist, "there's no curve like that of the little brown jug."

A weary child upon being told by her mother to implore the Deity for his daily bread before retiring, replied that it was safer to go to bed on an empty stomach he would postpone the supplication 'til morning

A certain humorist having applied for a situation, told the managing editor he was the author of a joke about the banana peel. Whereupon the managing editor hired him to write personal reminiscences of the antediluvian period.

Who was the first whistler? The wind What tune did he whistle? "Over the hills and far away."

What would we do without poets? The latest piece of information in verse begins, "The golden rod is yellow." How horrible it would have been had the public been obliged to remain under the hallucination that the golden rod was scarlet.

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These Goods, to be made to order, first-class trimmed, in suits, $16 upward, and trousers $4 upward. Overcoatings to order $12 upward, and will give a Kersey, Melton, fine Beaver or Chinchilla Overcoat, lined with silk or satin throughout, for $25; general price elsewhere, $30 to $40.

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Linger While Our Hearts are Gay. Waltz Song.
Old Rustic Bridge by the Mill. Song and Chorus.
Where is Kathleen. Song, by J. F. Skelly
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All of Harrigan & Hart's Songs at 717 Broadway.
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Only a Pansy Blossom. Waltz Song.

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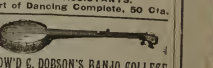

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Will be opened evenings at 7 o'clock. Performance will commence at 8 o'clock.

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Anyone finding lost articles in the auditorium will oblige the management by leaving same at the Treasurer's office in the main lobby, and all articles found after the audience disperses should be inquired for there.

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A great deal has been said and written about imitation diamonds, but few people know how perfect a substitute has been discovered and little dream that the brilliant stones they see worn and admired so much, are not genuine, but South African Quartz Diamonds, the only satisfactory substitute for real diamonds, the resemblance being so perfect as to deceive experience judges. The cost is the smallest consideration, as ten dollars will purchase a pair of Quartz Diamond earrings in a gold mounting that will equal in size and brilliancy a genuine diamond worth seventy-five dollars. As a holiday present nothing could be more acceptable than those beautiful gems, which can be had only at the agency, 727 Broadway, opposite Messrs. Harrigan & Hart's Theatre. Quartz Diamonds should not be confounded with the poor imitation sold elsewhere.

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NOTICE.—Tickets are Ten Dollars only. Halves, $5. Fifths, $2. Tenths, $1.

LIST OF PRIZES.

1 CAPITAL PRIZE OF	$150,000	$150,000
1 GRAND PRIZE OF	50,000	50,000
1 GRAND PRIZE OF	20,000	20,000
2 LARGE PRIZES OF	10,000	20,000
4 LARGE PRIZES OF	5,000	20,000
20 "	1,000	20,000
50 "	500	25,000
100 "	300	30,000
200 "	200	40,000
500 "	100	50,000
1,000 "	50	50,000

APPROXIMATION PRIZES.

100 Approximation Prizes of	$300	30,000
100 "	200	20,000
100 "	75	7,500
2,279 Prizes, amounting to		$532,500

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THEATRE COMIQUE,

728 and 730 BROADWAY.

PROGRAMME.

Messrs. HARRIGAN & HART respectfully announce that they will present Mr. Edward Harrigan's New and Original Comedy in Three Acts, entitled

Cordelia's Aspirations.

New and Beautiful Scenery ..... by Charles W. Witham
New and Original Mechanical Effects ..... by William McMurray
Properties ..... by Robert Pullet
Wardrobe ..... by Mrs. Mary Jack
The Furniture manufactured expressly by Coogan Bros., 121, 123, 125, 1254 Bowery.

OVERTURE

Incidental to the Play by **Mr. Dave Braham**, introducing the following New Gems:

1.—Introduction,
2.—Just across from Jersey,
3.—My Dad's Dinner Pail,
4.—Wear the Trowsers,
5.—Cake Walk,
6.—Walter's Chorus.

DURING THE EVENING

Selection from ..... Beggar's Student

The Music of the Play published by W. A. POND & CO., 25 Union Square *AND FOR SALE IN THE LOBBY.*

CHARACTERS IN THE PLAY:

Dan Mulligan ..... **Mr. EDWARD HARRIGAN**
Rebecca Allup ..... **Mr. TONY HART**
Simpson Primrose ..... Mr. John Wild
Palestine Puter ..... Mr. Geo. H. Wood
Pinsky McFudd ..... Mr. Harry A. Fisher
Walsingham McSweeney ..... Mr. M. Bradley
Gustavus Lochmuller ..... Mr. Joseph Sparks
Ridgey ..... Mr. W. Miller
Mulvey ..... Mr. M. Foley
Dunbar ..... Mr. Wm. Merritt
Mr. Bowser ..... Mr. Geo. Merritt
Clerk ..... Mr. Geo. L. Stout
Tammy ..... Master Harry Guion
Policeman ..... Mr. J. McCullough
Cordelia Mulligan ..... *Mrs. Annie Yeamans*
Diana McFudd ..... *Miss Gertie Granville*
Mrs. Lochmuller ..... *Miss Jennie Christie*
Ellen McFudd ..... *Miss Ada Farwell*
Rosey McFudd ..... *Miss Annie Langdon*
Mrs. Brown ..... *Miss Sadie Morris*
Mrs. Bixby ..... *Miss Marie Gonzalo*
Annetta ..... *Miss Lizzie Finn*
Mrs. Buckwheater ..... *Miss Kate Langdon*
Mrs. Chumps ..... *Mrs. W. Sidlum*
Mrs. Diggins ..... *Miss Annie Hall*

THE UNCLE TOM COMBINATION:

Jim Grace ... Mr. P. C. Goldrich
Mr. Dangerfield ... Mr. Wm. West
Mr. Clinton ... Mr. Wm. A. Barlow
Topsy ... Mr. John Queen
Billy Kersands ... Mr. John Sparks
Cal Hicks ... Mr. Richard Quilter
Jim Bland ... Mr. James Barlow
Sam Lucus ... Mr. Emil Heusel
Joe Hardhead ... Mr. Chas. Coffey
Jay Weldon ... Mr. Thos. Granger
Emperors, Ushers, Policemen, Hackmen, etc.

ACT I.—Scene 1st. CASTLE GARDEN. The Arrival of Cordelia. The Wreck of the Uncle Tom Combination **Scene 2d.** Local Street. Dan's Diabits and Fears. **Scene 3d.** Mulligan's Home in Mulligan Alley. **Good-bye, Neighbors.**

ACT II.—THE MULLIGAN MANSION ON MURRAY HILL. Cordelia's Reception. The Fatal Drug.

ACT III.—SALLE A MANGER. The Fog Rises. Never turn around on the Bridge that carries you over.

Produced with Original Music by **MR. DAVE BRAHAM**, introducing the following new songs: **Just across from Jersey, My Dad's Dinner Pail, The Waiters, or Two More to Come, Sam Johnson's Cake Walk.**

TUESDAY. MATINEES FRIDAY.

OPERA CLASSES TO HIRE IN THE LOBBY AT 25 CTS. A PAIR.

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SWEET BOUQUET
CIGARETTES
DELICATE MILD & FRAGRANT.
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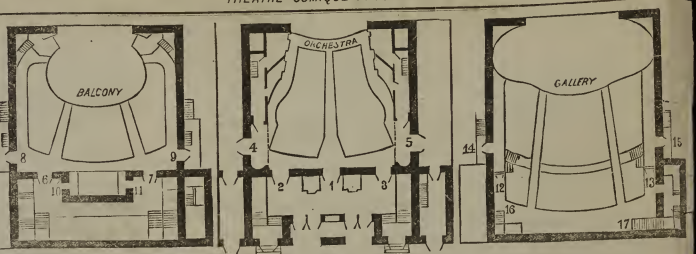
THEATRE COMIQUE PROGRAMME.



The above Diagram is a correct plan of the Theatre for the benefit of our audience in case of accident. Either one of the side doors on each floor open to a wide gangway leading into Broadway, and all of the front doors into the Lobby, thence into Broadway. Broad stairways lead from each Balcony to gangway on the side.

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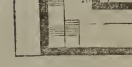

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JOSEPH GILLOTT'S STEEL PENS
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GOLD MEDAL PARIS EXPOSITION 1878.

It makes the landlady mad to hear one boarder remark to another while rising from the dinner-table, "Now, Jim, let's go to a restaurant and get something to eat.

Fastidiousness takes various forms. The man who will insist on a clean towel on which to wipe his hands in a barber shop will unhesitatingly wipe his mouth on the community towel in front of the bar.

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TOP COATS
Are so superior that it is hard to particularize, but the greatest run is for the
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Made from Kersey, lap seams, raw edges, which we sell for
$24.00.
And our NEWMARKETS are
THE TOP COATS of the SEASON.
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Near 8th Street.

"Any good shooting on your farm?" asked a hunter of a farmer, "splendid," replied the agriculturist, "there's a dry-well man down in the clover-meadow, a cloth peddler in the house, a candidate out in the barn, and two tramps down in the stock yard. Climb right over the fence, young man, load both barrels and sail in."

Cigarette smokers should try the new "Sweet Bouquet." They are exquisite.

No Cigarette has ever obtained at once so great a prestige with smokers as the "Sweet Bouquet." This is due to its merits alone.

McCann's $1.90 Derby has all the characters of the best goods in the market. 218 Bowery

The New Jersey man who got his foot caught in a railroad frog and shaved off part of his heel with a jack-knife was somewhat put out to learn that the next train did not pass for eight hours.

"Women are so contrary," said Blobbs. "I thought when I got married my wife would darn my socks and let me alone, instead o that she lets my socks alone and darns me."

A gentleman said, when a pretty girl trod on his toe, that he had received the stamp of beauty.

"Can you tell me," asked a Sunday-school teacher of a little girl, "why the Israelites made a golden calf?" "Because they hadn't gold enough to make a cow," was the reply.

While boring an artesan well in Boston, recently, the workmen struck a baked bean six hundred feet under the ground It is supposed to have been placed there before the flood.

"Married for Life" is the title of a novel by a Chicago author, which is an entirely new idea in Illinois.

A fastidious youth of this city explains that kisses are better enjoyed after dark because they taste better than they look.

After a man has been hugged nearly to death by sin he generally turns round and embraces religion.

During the hot season in Leadville folks are frequently covered with nothing more than a revolver.

In England the custom for the winner to give wine to a club is not uncommon, especially in the days of race dinners, but in this country it is a rarity. It was, however, inaugurated at the Fall Meeting of the Louisville Jockey Club, by the house of Moet & Chandon. All those connected with the turf should not forget that for some years past these gentlemen have been liberal patrons of the American turf. The Moet & Chandon Wines are the best, purest and cheapest Champagnes imported in the United States, and no sportsman should be without them.—KNICKERBOCKER.

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SAFES
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THAT WILL WELL REPAY A
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This Theat
Oysters in every st
Rings 2 seconds before the curtain rises. Free Concert every night. Separate entrance for ladies.
THE HANNIS DISTILLING CO.'S FINE WHISKIES FOR SALE AT THIS PLACE.

Union Square Theatre.

J. M. HILL, Manager.

WEEK COMMENCING MONDAY, MAY 11, 1891.

SATURDAY MATINEE ONLY.

ENGAGEMENT OF THE COMEDIAN

STUART ROBSON

And Company of Players,

Under the Direction of W. R. HAYDEN,

IN BRONSON HOWARD'S COMEDY SUCCESS OF THE CENTURY,

THE HENRIETTA

Mr. ROBSON, as Bertie, the Lamb.

"The money transactions, these speculations in life and death."—THACKERAY.

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NICHOLAS VANALSTYNE, Old Nick in the Street ..... GEO. S. WOODWARD
DR. PARK WAINWRIGHT. ..... J. G. SAVILLE
NICHOLAS VANALSTYNE, Jr. ..... STANISLAUS STANDE
BERTIE VANALSTYNE, his brother, a lamb. ..... STUART ROBSON
LORD ARTHUR TRELAWNEY, another. ..... FRANKLYN ROGERS
THE REV. DR. MURRAY HILTON, a shepherd. ..... JOSEPH B. EVERHAM

"It was to cough and expose such as these, no doubt, that laughter was made."—VANITY FAIR.

WATSON FLINT, a broker. ..... GEO. D. MACINTYRE
MUSGRAVE, an old Clerk. ..... JOHN L. WOODERSON
MRS. CORNELIA OPDYKE, a widow. ..... MISS MAY WALDRON
MRS. ROSE VANALSTYNE, wife of Vanalstyne, Junior. ..... MISS EDGENIA LINDEMAN
AGNES, her sister, in love with Bertie ..... MISS OLIVE MAY
LADY MARY TRELAWNEY, old Vanalstyne's daughter ..... MRS. AMY BURBY

SYNOPSIS OF SCENERY.

ACT I.—Residence of Nicholas Vanalstyne in New York. A Giant and a Lamb.

ACT II.—The Drawing Room. A Packet of Letters. Henrietta.

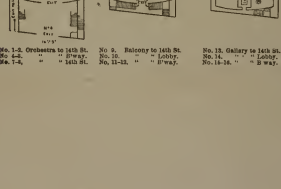
ACT III.—Private Office of Watson Flint & Co., Stock Exchange Brokers, Wall Street, New York. Bulls, Bears and the Tiger.

(An Interval of Eighteen Months.)

ACT IV.—Vanalstyne's Residence.

Safe used in Act 3 furnished by [illegible]

JOHN L. WOODERSON.....Stage Manager for MR. ROBSON



THE STAGE

VOL. XXXV NEW YORK, WEDNESDAY, FEBRUARY 2, 1881. No. 8.

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CHAMPAGNES,
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FIFTH ANNUAL
CHILDREN'S CARNIVAL & BALL
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CHILDREN'S CARNIVAL at 7.30 P. M.
Rudolph Bial's Superb Orchestras.
GRAND BALL Opens at 10 o'clock.
Rudolph Bial's Superb Orchestras.
Boxes may be secured at 18 West 23d Street. Tickets and Reserved Seats at Tyson's offices, and at Punt's, 20 Union Square.

JOHN MOORE,
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FINE HAND-SEWED SHOES
OF MY OWN MAKE,
READY MADE AND TO ORDER

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CHARITY BALL
For the BENEFIT of the
Nursery and Child's Hospital,
Will take place at the
ACADEMY OF MUSIC,
February 3d, 1881,
Under the usual management.
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Hair and Beautifying Parlors,
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PROPRIETOR AND MANAGER, MR. LESTER WALLACK

Doors open at 7.30 P. M. Commences at 8 o'clock.

LAST FIVE NIGHTS AND MATINEE OF
Sheridan's celebrated five Act Comedy of THE

SCHOOL FOR SCANDAL

With the following
DISTRIBUTION OF CHARACTERS:

SIR PETER TEAZLE.....Mr. JOHN GILBERT
SIR OLIVER SURFACE.....Mr. HARRY EDWARDS
CHARLES SURFACE.....Mr. OSMOND TEARLE
JOSEPH SURFACE.....Mr. GERALD EYRE
SIR BENJAMIN BACKBITE.....Mr. ALBERT ROBERTS
CRABTREE.....Mr. D. LEESON
MOSES.....Mr. WILLIAM ELTON
CARELESS.....Mr. WILMOT EVRE
ROWLEY.....Mr. W. J. LEONARD
TRIP.....Mr. C. E. EDWIN
SIR HARRY BUMPER (with Song, "Here's to the Maiden").....Mr. H. R. HUMPHRIES
SNAKE.....Mr. W. H. POPE
JOSEPH'S SERVANT.....Mr. HARRY J. HOLLIDAY
LADY SNEERWELL'S SERVANT.....Mr. H. PEARSON
LADY TEAZLE.....Miss ROSE COGHLAN
MRS. CANDOUR.....Madame PONISI
MARIA.....Miss ADELAIDE DETCHON
LADY SNEERWELL.....Miss AGNES ELLIOTT
GUESTS.....Misses ROSE STERLING, ANNIE CALDWELL, SADIE RYAN, CORNELIA McCORMACK, BLANCHE HOWARD, BEATRICE WILSON, NELLIE LAVARD, LOTTIE PULLMAN-MINNIE MOULTON.

DURING THE EVENING THE BAND, UNDER DIRECTION OF MR. THOMAS BAKER, WILL PERFORM THE FOLLOWING SELECTIONS:

OVERTURE—"Berlin".....Conradi
OLD SONG—"Robin Adair".....
MAZURKA—"Montagne".....Kontsky
FANTASIE—"Reve du Lion".....Godfrey
WALTZ—"Little Emily".....

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The Last London Success
WHERE'S THE CAT?

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in preparation are the great London successes,
THE UPPER CRUST, and THE WORLD.

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14th ANNUAL BALL
B. P. O. ELKS,
N. Y. Lodge No. 1,
Academy of Music and Nilsson Hall,
Monday Evening, February 14th, 1881
Tickets (limited) admitting gentleman and ladies, can be procured at the Academy of Music, Committee room, Tyson's offices, and all the leading hotels, and of Members of the Lodge. Price, $3.00 each.

THE STAGE.

THE STAGE.

ESTABLISHED 1886.

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Performance begins at 1.30 and 8 P. M.

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Sheridan's Sweet comedy of the
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WITH
NEW SCENERY by Messrs. J. CLARE and J. MAC VANUCHI.
MECHANISM by Mr. F. BORRINGTON.
APPOINTMENTS by Mr. EDWARD GILDEA.
COSTUMES by Mr. GEO. FRANCIS NESBITT.
And the following distribution of characters—
SIR PETER TEAZLE.....Mr. JOHN GILBERT
SIR OLIVER SURFACE.....Mr. HARRY EDWARDS
CHARLES SURFACE.....Mr. OSMOND TEARLE
JOSEPH SURFACE.....Mr. GILBERT EYRE
SIR BENJAMIN BACKBITE.....Mr. LESTER BOOTH
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SNAKE.....Mr. WILLIAM HUMPHRIES
CARELESS.....Mr. WILMOT EYRE
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LADY TEAZLE.....Miss MARIE WAINWRIGHT
MRS. CANDOUR.....Miss ISABEL BURNHAM
MARIA.....Miss ADELAIDE FITZALLAN
LADY SNEERWELL.....Miss AGNES ELLIOTT
SATURDAY EVENING, FEBRUARY 5,
WHERE'S THE CAT.
The Novelties in preparation are the great London successes.
THE UPPER CRUST, and
THE WORLD.
Due notice will be given for the reproduction of FORGET-ME-NOT.

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Success work of the Eccentric Comedian,
Mr. HARRY G. SEYMOUR.
Reappearance of Sig. SALVANI BACKUS
in the screaming burlesque, OTHELLO.
Great Hit of Dumont's New Faces,
A HOT NIGHT IN THE CITY,
with new scenery representing Brooklyn Heights and New York. Great success of the entire Instrumental Performer HARRY M. PARKER
AND WONDERFUL MASTICON DOG CHICUS.
The Laughing Clown Dog, Lempriere Hound Neleger and Juliet Poodle, Jr., Bijou Terrier Pet Pupil.
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JOHNSON AND POWERS AT THE DARKIES' BALL.
The Inimitable Artists.
GREY, DIXON, HAMILTON, FRILLMAN & DUMONT
THE HOT CHRONISTERS
MULLALY'S ENLARGED ORCHESTRA.
TWO HOURS OF FUN AND LAUGHTER.
DON'T FAIL TO SEE THE NEW PIECE.
SEATS SECURED. MATINEE SATURDAY AT 2.

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ARCADE NEWS-ROOM, 71 Broadway,
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THEATRE TICKET OFFICE, Union Square Hotel.

"Not to have been to the Children's Carnival and Ball, Academy of Music, Feb. 7th, will be to miss one of the great social events of the season."—*Graphic.*

"The spirit of poetry, pleasure, refined movement and grace running through all the scenes of the carnival invest it with an indescribable witchery."—*Herald.*

WALLACK'S.

"The School for Scandal" is one of the most popular as it is one of the best English standard comedies, and its revival never fails to awaken a keen and lively interest. It is closely allied with the fortunes of this house where its presentation has ever been signally successful both in an artistic and financial sense. Outside of Wallack's, "The School for Scandal" is seldom seen, and for reasons that must readily suggest themselves. It is not within the capacity of all actors to surmount the difficulties that must be overcome in a natural and graceful impersonation of the character of *Sir Peter Teazle*, and there are many light comedians unequal to the task of *Charles Surface*, while the parts of *Lady Teazle* and *Mrs. Candour* require the most judicious treatment in order to be effective. Since the play was last presented at this theatre—some two years since—four gentlemen prominent in its then cast are now missing, three being removed from the scene of their earthly lives, while the fourth one (Mr. Chas. Coghlan), is now playing an engagement in London. The void occasioned by the ruthless hand of death has been admirably filled, and in the person of Mr. Osmond Tearle, is found a most able exponent of the character of *Charles Surface*. Mr. John Gilbert is seen in his time-honored part of *Sir Peter Teazle*, and Miss Rose Coghlan and Madame Ponisi respectively enact the characters of *Lady Teazle* and *Mrs. Candour* with consummate tact and ability. Mr. W. Elton appears as *Moses*, Mr. Harry Edwards as *Sir Oliver Surface*, Mr. Gerald Eyre as *Joseph Surface*, Mr. Allaur Rogers as *Sir Benjamin Backbite* and Mr. D. Leyson as *Crabtree*. The representations of "The School for Scandal" are necessarily limited, as other plays are now ready for production.

"The Children's Carnival and Ball may be said to be under the especial patronage of that very fastidious old dowager *Good Society*. She is always present and brings with her a host of relations in laces and diamonds, and with all the flutter and ceremony of a gorgeous retinue."—*Express.*

Various novelties are in course of preparation at Wallack's, and one or more are ready for immediate production, but are deferred in consequence of the signal success attending the present old comedy revival.

AT THE SAN FRANCISCO MINSTRELS.

At the San Francisco Minstrel's Opera House, the tragedy of "Othello" continues to attract large crowds of interested spectators, the impersonation of the *Moore of Venice* by Signor Chas. Salvini Backus, is one of the finest efforts of that gentleman, and serves to keep the house in roars of laughter. This is principally the effect caused by the representation of "Othello," but, Mr. Backus is nothing if not original, and his burlesque upon the dusky hero brings down the house, and this is all that any of the great masters of the art ever accomplished or ever expect to accomplish. In a word Backus as *Othello* is simply immense. The hit at the Minstrel's is replete with a variety of acts and sketches, all of them laughable and fun-provoking, some few of which are here enumerated, but the mention of all would encroach upon our somewhat limited space. Mr. Harry Kennedy, the great ventriloquist; Johnson and Powers, the renowned terpsichorean artists; Prof. Harry M. Parker, and his wonderful Mastodon Dog Circus, and Mr. Harry Hickmond in his famous specialties are part and parcel of the excellent features nightly presented. The performance which is the best of its kind in the United States, concludes with a humorous sketch, entitled "A Hot Night in the City."

Mme. Demorest's *Monthly Magazine* continues to maintain its well earned position on account of the superiority of its Fashion Intelligence, the beauty and usefulness of its illustrations, and the general excellence of its reading matter.

BALL NOTICES.

On the evening of Feb. 3d the Annual Charity Ball in aid of the Nursery and Child's Hospital will take place at the Academy of Music. On this evening, as on previous occasions, a large gathering of the *elite* of New York's society will certainly be present. There is always an atmosphere of respectability attending the annual reunions in the cause of charity that are not so observable in other similar affairs, and the names of the ladies and gentlemen patronizing the ball are prominent in the highest circles of society. General Grant and lady will attend the Charity Ball this year.

The Fourteenth Annual Ball of the Benevolent Protective Order of Elks, N. Y. Lodge No. 1, will take place at the Academy of Music on Monday evening, Feb. 13th. Nearly all the distinguished lights of the dramatic profession have signified their intention of attending this year's ball. The proceeds of the affair will be used in ministering to the wants of the sick, infirm, and disabled among its members; and with this worthy and benevolent object in view, the committee of management have secured the generous impulses of members of the profession and the public generally.

"Where's the Cat?" is the somewhat singular title of a comedy shortly to be produced at Wallack's, and which is said to abound in novel situations and mirth-exciting incidents. The play is meeting with great favor in London, and its merits are unquestionable.

"The early part of the Children's Carnival and Ball fête consists of a series of tableaux, illustrations of historical incidents, floral impersonations and allegorical dances, in which the parts are allotted to graceful and cultivated children."—*Express.*

Another epoch in the phenomenal run of "Hazel Kirke" at the Madison Square Theatre, and this time an important one, viz.: the anniversary performance of the piece, February 4th is the date, and a souvenir of unusual value, even for the Madison Square, is to be given away on the occasion. A medal plaque, manufactured by the Gorham Company, with appropriate design and of exquisite workmanship, will be a souvenir of real and lasting value, and one hitherto unknown in the history of the stage.

Among the features of the London season, so far as it has progressed, the comedy of "The Upper Crust" stands out quite prominently. The piece is playing at Toole's Folly Theatre, and the house is crowded at each representation. "The Upper Crust" will be seen at Wallack's in the course of a few weeks.

"THE ORTHOEPIST."

Among the recent publications of Messrs. D. Appleton & Co., is a manuel by Mr. Alfred Ayres, one of our local elocutionists, entitled "Orthoepist," which we discover, by consulting Noah Webster, means *one skilled in correct pronunciation*. The book is certainly very handsomely gotten up—red edge, illuminated title-page, and so on—and looks as though it might contain something we do not know, and possibly would like to know. On this point, however, we will not venture an opinion, until we shall have seen more of it than its outside, which is so taking that it will, doubtless, find favor with many buyers of books for holiday presents.

The Monroe House, so it is now called, and which until recently was known as the Union Place Hotel, is one of the most conveniently located establishments of its kind in this city. Under the auspices of its present proprietor (Mr. James M. Morton) it has been completely rehabilitated, and affords to guests—either transient or permanent—an exceedingly comfortable and homelike sojourning place. From its close contiguity to the principal amusement resorts, it offers peculiar advantages to theatre-goers, and with the general public its easy accessibility by innumerable cars, stages and elevated railroads is a desideratum not to be overlooked. The service and cuisine of the Monroe House are A 1, and under the management of Mr. Morton, who is an experienced and capable caterer, it will doubtless rapidly secure to it the liberal patronage it has already enjoyed.

JUDGMENT ON THE CAT.

This is the ruling on a famous Indian case in the moot court of a law school: Four men brought several bales of cotton. That the rats might not destroy the cotton, they purchased a cat. It was agreed that each of the four should own a particular leg of the cat, and each adorned with beans, &c., the particular leg apportioned to him. The cat accidentally injured one of its legs, and the owner of that member wound a rag around it, soaked in oil. The cat, going too near the hearth, set the rag on fire, and being in great pain rushed in among the cotton bales, where she was accustomed to hunt rats, and set fire to the cotton and rags, which were consumed. The three owners of the unburnt legs brought a suit against the others to recover the value of the goods destroyed. The defendant denied his liability, and claimed to recover damages against the plaintiffs. The Court said: The leg that had the oiled rag on it was hurt; the cat could not use that leg; in fact, it held up that leg and ran with the other three legs. The three unhurt legs, therefore, carried the fire to the cotton and alone are culpable. The injured leg is not to be blamed. The three parties who owned the three legs with which the cat ran to the cotton will pay the whole value of the bales to the partner who was proprietor of the injured leg.

"Novel" Definitions.

"Which Will She Choose?"—The one who has the most money, of course.

"The Toilers of the C"—All the tenors who are trying to cultivate the *si de posi-trine*.

"From Thistles—Grapes?"—Oh, no, certainly not—Watermelons.

"The Wandering Heir"—The one in the butter.

THE STAGE.

NEW YORK FASHIONS.

Black fur is not effective as a trimming for brown cloth.

Guipure lace is coming very slowly, but surely, into fashion.

A new use for the fine wool Jersey cloth is to make open mantles.

The newest muff- in London are made of a piece of the dress.

Muffs of feathers are rather pretty, but why spoil them with tiny bows?

Bows on your dress skirt, if you like, but they must have six loops and two ends.

An Englishwoman's ideal five-o'clock tea-cloth is made of white bordered damask cloth.

The most elaborate trains do not measure more than from seventy to seventy-five inches.

Pearl trimming nearly half a yard wide goes well with mauve brocade, and costs only $40 a yard.

The ball dresses seen so far this season look as if the patterns were exhumed from ancient fashion books.

Fashion in Paris is raving over old jewelry, especially in silver; the blacker and more tarnished, the better.

Chinchilla fur, frail though it be, is extremely becoming to blondes, and is the first choice for very young ladies.

It is a mark of the extremest of refined taste that natural flowers are now more used than artificial, especially by ladies at home.

A thin woman should wear fluffy hair, for the closely-dressed style sow so often seen exaggerates the leanness of lean ladies.

Some very original dresses have been imported in which a yellow green-like bronze is the prevailing color of the satin brocade.

The most fashionable opera cloaks in Paris at present are chenille capes, reaching only to or just below the waist, with hoods attached.

White violets made of satin are the choicest garlands worn upon London toilettes just at present, although Parisians use poke-berries of black with golden stems and tendrils.

Novel scarfpins represent diminutive oysters and lobsters, miniature pewspapers, letter envelopes, and pearl bootjacks inlaid with mock rubies.

Silk stockings now come in colors which match the dresses worn by children to balls and parties. In scarlet these are plain, except for a delicate vine-pattern extending far up on the ankle. A few have striped sectional figures, and a few are half black and half red, or half light and half dark blue as far as the knee. Dots as large as a pea are also embroidered in a contrasting color on plain ground; stripes are varied by having embroidery on every alternate stripe. Canary-color is fashionable for children's hosiery just now, and the material in raw or dressed silk.

Round hats in the English styles seem to be the most popular. The stylish half turbans with closely-rolled brims were found to be so becoming during the last season that they are retained for winter wear, and are trimmed with ostrich bands, peacocks' breasts, white gulls' breasts, shading into gray, short wings, lmperial heads, tropical birds, and also long ostrich plumes, curled over the crown of the hat. Another favorite style of hats is the Beaumanais of black long-nap beaver, large and broadbrimmed, and trimmed with an immense bow of plush set in the middle of the crown, and run through its folds with a tuning fork of Roman gold.

The prelate cape, which is a part of the pilgrim's suit, is now seen in fur, the remainder of the costume being trimmed with a corresponding kind. A cap in correspondence is often a stylish addition, and a complete costume is provided with a small muff.

A jacket much admired abroad is so much covered with narrow black braid in shirrings at the wrist and elbow. The Chinese and Japanese sleeves described in previous articles remain in favor while some effect of change is given to ordinary coat-sleeves by the divided Directoire cuff, the military corded cuff, and a shirred cuff set above a wrist-ruffle.

A luxurious novelty of fashion, which a literary gentleman might possibly assume, is an imported gown of a costly Oriental stuff filled into the neck-band somewhat in medieval cloak form. Slippers to accompany show beading, as well as gold-thread embroidery, and the sealing-cap is of velvet embroidered in an Oriental pattern and finished without a tassel, or with one fastened down. Smoking-caps are now worn back on the head like a Persian fez.

A Watteau robe or tea-gown, recently designed, is of pale yellow pink-satin combined with yellow organdie and trimmed with coffee-colored Languedoc lace. Loops and knots of fire-colored satin ribbon are added, and the indispensable hood, which is of Languedoc lace, shows a large black velvet butterfly embroidered with gold, and poised upon the tip. Another, similar, is placed upon one side of the waist bow of yellow-white mull and Languedoc lace, which finishes the costume at the neck.—*Domestic Monthly.*

Extracts from a Bundle of Papers by Paul Siegvolk.

The capitous spirit also, often betrays its possessor into gross errors of judgment; besides destroying amiability of character. Should one look narrowly or curiously into the motives of a good action. If she deed be worthy may we not praise it and be content? When we begin to speculate concerning motives, we wander in a boundless sea, often without soundings, star or compass; and whore not seldom every time the current is treacherous. A thousand causes, of which we are unconscious, may warp our judgment; and one may easily condemn a fellow being, whom the searcher of all hearts would acquit:

"What a deep we partly may compute.
But know not what's resisted."

If superior sagacity and wisdom enables us to see the faults of our familiar friends, or superior virtue acquit us of similar failings, may we not better exercise those stronger powers of mind and heart in self-restrial, so as to avoid a reflection on the weakness, rather than so as to humiliate our weaker brother. Social intercourse is the wine of life; and possibly we may thus contrive to avoid disturbing the lees, while we joyfully drain the cup.

From thinking of one's self simply as disconnected with society, a man's mind is unhinged, and his views of life become wholly erroneous.

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THE STAGE.

That Reminds Me.

The way for a lad boy to go on a bender is over his mother's knee.

An Oil City man traded off his gun for a dog, because he wanted to "get something to boot."

Chimney Sweep is the name of a trotting horse. It is said that at his last race he fairly flue.

An old bachelor will shriek for a better half when a counterfeit fifty-cent piece is shoved off on him.

Little Johnny says: "Talk about patent base-burning stoves! Why, my mother's slipper is a hot enough base burner for me."

A young lady being asked by a rich bachelor, "If not yourself, who would you rather be?" replied, sweetly and modestly, "Yours truly."

A fellow who married a poor girl said he married her to take care of her, but now when he staid out late at night she took hair of him.

"I don't mean to reflect on you," said one man to another. "No," was the reply, "you are not polished enough to reflect on any one."

A man writes to an editor for $4 "because he is so terribly short," and gets in reply the heartless response, "Do as I do; stand up on a chair."

Square umbrellas have been introduced in Paris, but some one says they are just as bad as the old kind, because they are never round when wanted.

The only time a girl doesn't see every other fellow on the street is when she has just got a letter from her own fellow and is reading it as she goes along.

Sarcasm (to Irish laborer): "Here la some beer, Pat, if you care to have it; but I'm afraid it's quite dead." Pat: "Oh, dead, is it? Sure, then, darlint, it's I'm the boy to bury it."

It's about an even thing between a man and an orange peel. Sometimes the man throws the orange peel into the gutter, and sometimes the orange peel throws the man into the gutter.

"When you play that sonata," said a teacher to his pupil, "you must show off your fingering as much as possible." "Don't you fear about that," she responded; "I'll have a finger-ring on every finger."

"My friend, how far is it to the next town?" asked the pedestrian. "Only about a little ways," was the evasive reply. "Well, is , four, six, eight, or ten miles?" was, I think it is," was the answer.

A mother noticing her little daughter wipe her mouth with her dress sleeve, asked what her handkerchief was for. Said the little one: It's to shake at the ladies in the street; that's what papa does with his.

"Kind words never die." How bitterly does a man realize that terrible truth when he sees all the kindest words he ever used in his life staring at him from his published letters in a breach of promise suit.

A few years since at the celebration of our national anniversary, a poor poffer who was present, being called upon for a toast, offered the following: "Here's health to poverty; it sticks to a man when all his friends forsake him."

A conceited young country parson, walking home from church with one of the ladies of his congregation, said, in allusion to his rustic audience, "This morning I preached to a congregation of asses!" "I thought of that," observed the lady, "when you called them your 'beloved brethren!'"

"Give me the hand that will never deceive me," said a young Cleveland sprig in the presence of some young ladies the other evening. A young lady who had heard of the young man's propensity for the gaming table, dryly remarked, "I guess a straight flush is about the kind of a hand you want."

A little boy having heard a missionary tell how the natives of South Africa live, on going home said: "Ma, I wish I was a little South African boy." "Why, Georgie!" exclaimed the mother, "what over put such an idea into your head?" "'Cause their mothers don't wear slippers," said little George.

An Irishman, who had a pig in his possession, was observed to adopt the constant practice of filling it to repletion one day and starving it the next. On being asked his reason for doing so, he replied, "Och, sure and isn't it that I like to have bacon with a strake o' fat and a strake o' lane aqually, one after t'other?"

The young milkman and his girl stood before the justice of the peace. "You take this milk—ahem!—this man for butter or for worse!" the mighty man of the law enquired. The girl said it never a curd to her before, but she supposed she would if that was the only whey.

A lady, whose cook went to a wake, was given notice by her a fortnight afterwards that she was going to be married. "Who to?" asked the mistress. "Plase man, to the husband of the corpse." Why, does he love you?" was the next question. "Oh, yes, ma'am; he said I was the light of the funeral."

"Why, Franky," exclaimed a mother who was taking dinner at a neighbor's, "I never knew you to ask for a second piece of pie at home!" "'Cause I knew 'twant no use," mumbled Franky, as he crammed his mouth with the "second piece."

A gentleman hails a carriage and bids the driver convey him to the other extremity of the city. "I say, boss," says the jarvy in his most coaxing tones, "it's a long way, and up hill, and the horses is tired—would mind going somewhere nearer hore?

Lately a gentleman sat down to write a deed, and began with "Know one woman, by these presents." "You are wrong," said a bystander, "it ought to be 'know all men.'" "Very well," answered the author, "if one woman knows it, all men will, of course."

Just before visiting the menagerie, Johnny had a passage-at-arms with the young aunt who assisted at his toilet, and with whom he flew into a rage. Arrived at the menagerie, Johnny was immensely interested in a strange foreign animal with a long, lithe body. "What animal is that, mamma?" he asked. "It is called an ant-eater," my son. After a long silence—"Mamma, can't we bring Aunt Mary here some day?"

Said a Galveston school teacher: "If I have ten apples and give you five and your big brother five, what will be left?" "I'll be left," responded the younger brother, "for he will eat away with all of them. That's the kind of a presidential candidate he is."

When a Boston man invites you to dinner, and heads a postscript N. B., he means "no beans."

It was a young housekeeper who sot the cake she had baked for a surprise party out of doors one cold night to be frosted.

Many a book agent and canvasser has discovered that the "welcome" on a doormat refers to the third house around the corner.

A medical writer asks: "Does position affect sleep?" Well, rather; if you're hung up by your trousers on a spiked fence, you won't sleep very soundly.

An exchange says the Egyptian obelisk cannot stand our climate. It will have to. It is asking a little too much of the people to change their climate to suit the obelisk.

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MARIA..... Miss. PONISI

SCANDAL..... Miss ADELAIDE BUTTON

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The Novelties in preparation are in the final business.

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"Not to have been to the Children's Carnival and Ball, Academy of Music, Feb. 7th, will be to miss one of the great social events of the season."—*Graphic.*

"The spirit of poetry, pleasure, refined movement and grace running through all the scenes of the carnival invest it with an indescribable witchery."—*Herald.*

WALLACK'S.

"The School for Scandal" is one of the most popular as it is one of the best English standard comedies, and its revival never fails to awaken a keen and lively interest. It is closely allied with the fortunes of this house where its presentation has ever been signally successful both in an artistic and financial sense. Outside of Wallack's, "The School for Scandal" is seldom seen, and for reasons that must readily suggest themselves. It is not within the capacity of all actors to surmount the difficulties that must be overcome in a natural and graceful impersonation of the character of *Sir Peter Teazle*, and there are many light comedians unequal to the task of *Charles Surface*, while the parts of *Lady Teazle* and *Mrs. Candour* require the most judicious treatment in order to be effective. Since the play was last presented at this theatre—some two years since—four gentlemen prominent in it then cast are now missing, three having removed from the scene of their earthly lives, while the fourth one (Mr. Chas. Coghlan,) is now playing an engagement in London. The void occasioned by the absence of so much talent is satisfactorily filled, and in the person of Mr. Osmond Tearle, is found a most able exponent of the character of *Charles Surface*. Mr. Dan Gilbert's rendering of the humorous part of *Sir Peter Teazle*, and Miss Rose Coghlan and Madame Ponisi respectively, enact the characters of *Lady Teazle* and *Mrs. Candour* with consummate tact and ability. Mr. W. Elton appears as *Moses*, Mr. Harry Edwards as *Sir Oliver Surface*, Mr. Gerald Eyre as *Joseph Surface*, Mr. Albert Rogers as *Sir Benjamin Backbite*, and Mr. D. Leeson as *Crabtree*. The representations of "The School for Scandal" are well-worthy of it, and another play are now ready for production.

"The Children's Carnival and Ball may be said to be under the especial patronage of that very fastidious old dowager *Good Society*. She is always present and bringing with her a host of relations and near affinities, and with all the flutter and ceremony of a gorgeous matinée.—*Express*

Various novelties are in course of preparation at Wallack's, and one or more are ready for immediate production, but are deferred in consequence of the signal success attending the present old comedy revival.

SAN FRANCISCO MINSTRELS.

At the San Francisco Minstrel's Opera House, the tragedy of "Othello" continues to attract large crowds of interested spectators. The impersonation of the *Moore of Venice* by Signor Chas. Salvini Backus, is one of the finest efforts of that celebrated actor, and serves to call forth peals in roars of laughter. This is not generally the effect caused by the representation of "Othello," but, Mr. Backus in speaking of not only the play, and his interpretation of the dusky hero brings down the house, and this is all that any of the great masters of the art ever accomplished or ever expect to accomplish. In a word Backus as *Othello* is simply immense. The bill at the Minstrel's is replete with a variety of acts and sketches, all of them laughable and fun-provoking, some few of which are here enumerated, but the mention of all would onerously upon our somewhat limited space. Mr. Harry Kennedy, the great ventriloquist; Johnson and Powers, the renowned terpsichorean artists; Prof. Harry M. Parker, and his wonderful Mastodon Dog Circus, and Mr. Harry Richmond in his famous specialties are part and parcel of the excellent features slightly presented. The performance which is the feat of its kind in the United States, concludes with a humorous sketch, entitled "A Hot Night in the City."

Mme. Demorest's *Monthly Magazine* continues to maintain its well earned position on account of the superiority of its Fashion intelligence, the beauty and usefulness of its illustrations, and the general excellence of its reading matter.

BALL NOTICES.

On the evening of Feb. 3d the Annua Charity Ball in aid of the Nursery and Child's Hospital will take place at the Academy of Music. On this evening, as ever occurring in the highest circles of society. The Fourteenth Annual Ball of the Benevolent Protective Order of Elks, N. Y. Lodge No. 1, will take place at the Academy of Music on Monday evening, Feb. 14th. Nearly all the distinguished lights of the dramatic profession have signified their intention of attending this year's ball. The proceeds of the affair will be used in ministering to the wants of the sick, infirm, and disabled among its members; and with this worthy and benevolent object in view, the committee of management appeal to the generous impulses of members of the profession and the public generally.

"Where's the Cat?" is the somewhat singular title of a comedy shortly to be produced at Wallack's, and which is said to abound in novel situations and mirth-exciting incidents. The play is meeting with great favor in London, and its merits are unquestionable.

"The early part of the Children's Carnival and Fall fete consists of a series of tableaux, illustrations of historical and mythological impersonations and allegorical dances, in which the parts are allotted to graceful and cultivated children."—*Express.*

Another epoch in the phenomenal run of "Hazel Kirke" at the Madison Square Theatre, and this time an important one, being the anniversary performances of the piece, February 4th is the date, and a souvenir of unusual value, even for the Madison Square, is to be given away on this occasion. A medal plaque, manufactured by the Gorham Company, with appropriate design and of exquisite workmanship, will be a souvenir of real and lasting value, and one hitherto unknown in the history of the stage.

Among the features of the London season, so far as it has progressed, the comedy of "The Upper Crust" stands out quite prominently. The piece is playing at Toole's Folly Theatre, and the house is crowded at each representation. "The Upper Crust" will be seen at Wallack's in the course of a few weeks.

"THE ORTHOEPIST."

Among the recent publications of Messrs. D. Appleton & Co., is a manuel by Mr. Alfred Ayres, one of our local elocutionists, entitled "Orthoepist," which we discover, by consulting Noah Webster, means *one skilled in correct pronunciation*. The book is certainly very handsomely gotten up—red edge, illuminated title-page, and so on—and looks as though it might contain something we do not know, and possibly would like to know. On this point, however, we will not venture an opinion, until we shall have seen more of it than its outside, which is so taking that it will, doubtless, find favor with many buyers of books for holiday presents.

THE MORTON HOUSE, as it is now called, and which until recently was known as the Union Place Hotel, is one of the most conveniently located establishements of its kind in this city. Under the auspices of its present proprietor (Mr. James M. Morton) it has been completely rehabilitated, and affords to guests—either transient or permanent ones—an exceedingly comfortable and homelike sojourning place. From its close contiguity to the principal amusement resorts, it offers peculiar advantages to professional people, while the large retail business and accessibility by innumerable cars, stages and elevated railroads is a desideratum not to be overlooked. The service and cuisine of the MORTON HOUSE are A 1, and under the management of Mr. MORTON, who is an experienced and capable caterer, it will doubtless rapidly increase its liberal patronage it has already enjoyed.

JUDGMENT ON THE CAT.

This is the ruling on a famous Indian case at the moot court of a law school: Certain persons owned local tales of cotton. That the rats might not destroy the cotton, they purchased a cat. It was agreed that each of the four should own a particular leg of the cat, and each adorned with beans, &c., the particular leg apportioned to him. The cat accidentally injured one of its legs, and the owner of that member wound a rag around it, soaked in oil. The cat going too near the hearth, set the rag on fire, and being in great pain rushed in among the cotton bales, where she was accustomed to hunt rats, and set fire to the cotton and rags, which were consumed. The three owners of the unhurt legs brought a suit against the other to recover the value of the goods destroyed. The defendant denied his liability, and claimed to recover damages against the plaintiffs. The Court said: The leg that had the oiled rag on it was hurt; the cat could not use that leg; in fact, it held up that leg and ran with the other three legs. The three unhurt legs, therefore, carried the fire to the cotton and alone are culpable. The injured leg is not to be blamed. The three parties who owned the three legs with which the cat ran to the cotton will pay the whole value of the bales to the partner who was proprietor of the injured leg.

"Novel" Definitions.

"Which Will She Choose?"—The one who has the most money, of course.

"The Toilers of the C"—All the tenors who are trying to cultivate the *si de fa* tone.

"From Thistles—Grapes?"—Ah, no, certainly not—Watermelons.

"The Wandering Heir"—A fly on the butter.

THE STAGE.

NEW YORK FASHIONS.

Black fur is not effective as a trimming for brown cloth.

Guipure lace is coming very slowly, but surely, into fashion.

A new use for the fine wool Jersey cloth is to make open mantles.

The newest muffs in London are made of a piece of the dress.

Muffs of feathers are rather pretty, but why spoil them with tiny bows?

Bows on your dress skirt, if you like, but they must have six loops and two ends.

An Englishwoman's ideal five-o'clock tea-cloth is made of white bordered damask cloth.

The most elaborate trains do not measure more than from seventy to seventy-five inches.

Pearl trimming nearly half a yard wide goes well with mauve brocade, and costs only $40 a yard.

The ball dresses seen so far this season look as if the patterns were exhumed from ancient fashion books.

Fashion in Paris is raving over old jewelry, especially in silver; the blacker and more tarnished, the better.

Chinchilla fur, frail though it be, is extremely becoming to blondes, and is the first choice for very young ladies.

It is a mark of the increase of refined taste that natural flowers are now more used than artificial, especially by ladies at home.

A thin woman should wear fluffy hair, for the closely-dressed style now so often seen exaggerates the leanness of lean ladies.

Some very original dresses have been imported in which a yellow green-like bronze is the prevailing color of the satin brocade.

The most fashionable opera cloaks in Paris at present are cheaille capes, reaching only to or just below the waist, with hoods attached.

White violets made of satin are the choicest gardenias were upon. Violets, lettes just at present, although Parisians use poke-berries of black with golden stems and tendrils.

Novel starfishes represent diminutive oysters and lobsters, miniature newspapers, letter envelopes, and pearl bootjacks inlaid with mock rubies.

Silk stockings now come in colors which match the dresses worn by children to balls and parties. In scarlet these are plain, except for a delicate vine pattern extending far up on the ankle. A few have striped sectional figures, and a few are half black and half red, or half light and half dark blue as far as the knee. Dots as large as a pea are also embroidered in a contrasting color on plain ground; stripes are varied by having embroidery on every alternate stripe. Canary-color is fashionable for children's hosiery just now, and the material is raw or dressed silk.

Round hats in the English styles seem to be the most popular. The stylish hat furnished with closely-rolled brims were found to be so becoming during the last season that they are retained for winter wear, and are trimmed with ostrich heads, peacocks' breasts, white gulls' breasts, shading into gray, short wings, impo sas heads, tropical birds, and also long ostrich plumes, carried over the crown of the hat. Another favorite style of hats is the Beaharnais of black long-nap beaver, large and broadbrimmed, and trimmed with an immense bow of plush set in the middle of the crown, and run through its folds with a tuning fork of Roman gold.

The prelate cape, which is a part of the pilgrim's suit, is now seen in fur, the remainder of the costume being trimmed with a corresponding kind. A cap in correspondence is often a stylish addition, and a complete costume is provided with a small muff.

A jacket much admired abroad is so much covered with narrow black braid in a Hungarian pattern, that the black cloth of which it is made can scarcely be seen. The design is Hungarian, the jacket being lined with scarlet satin, turned back at the fronts, sides and back, and held by frogs of passementerie.

The novelty among sleeves is an approach to the mutton-leg design, with shirrings at the wrist and elbow. The Chinese and Japanese sleeves described in previous articles remain in favor while some effect of change is given to ordinary coat-sleeves by the divided Directoire cuff, the military corded cuff, and a shirred cuff set above a wrist-ruffle.

A luxurious novelty of fashion, which a literary gentleman might possibly assume, is an imported gown of a costly Oriental stuff filled into the neck-band, somewhat in medieval cloak form. Slippers to accompany show beading, as well as gold-thread embroidery, and the smoking-cap is of velvet embroidered in an Oriental pattern and finished without a tassel, or with one fastened down. Smoking-caps are now worn back on the head like the Persian fez.

A Watteau robe or tea-gown, recently designed, is of pale yellow gros-grain, combined with yellow moonlight and trimmed with coffee-colored Languedoc lace. Loops and knots of fire-colored satin ribbon are added, and the indispensable hood which is of Languedoc lace, shows a large black velvet butterfly embroidered with gold, and poised upon the tip. Another, similar, is placed upon one side of the corsvat bow of yellow-white mull and Languedoc lace, which finishes the costume at the neck.—*Domestic Monthly.*

Extracts from a Bundle of Papers by Paul Siegvelt.

The capticus spirit also, often betrays its possessor into gross errors of judgment; besides destroying amiability of character. Should one look narrowly or curiously into the motives of a good action? If the deed be worthy may we not praise it and be content? When we begin to speculate concerning motives, we wander in a boundless sea, often without soundings, star or compass; and where not seldom every tide and current is treacherous. A thousand causes, of which we are unconscious, may warp our judgment; and one may easily condemn a fellow being, whom the searcher of all hearts would acquit.

What's done we partly may compute,
But know not what's resisted."

If superior sagacity and wisdom enables us to see the faults of our familiar friends, or superior virtue acquit us of similar failings, may we not better exercise those stronger powers of mind and heart in self-restraint, so as to avoid a reflection on his weakness, rather than so as to humiliate our weaker brother. Social intercourse is the wine of life; and possibly we may thus contrive to avoid disturbing the less, while we joyfully drain the cup.

From thinking of once self simply as disconnected with society, a man's mind is unhinged, and his views of life become wholly erroneous.

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Sirloin Steaks.....	6,114	Martell.....	1848
Tenderloin "	4,270	PORTS. Extra fine very old.	1844
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That Reminds Me.

The way for a bad boy to go on a bender is over his mother's knee.

An Oil City man traded off his gun for a dog, because he wanted to "get something to boot."

Chimney Sweep is the name of a trotting horse. It is said that at his last race he fairly flue.

An old bachelor will shriek for a better half when a counterfeit fifty-cent piece is shoved off on him.

Little Johnny says: "Talk about patent base-burning stoves! Why, my mother's slipper is a hot enough base burner for me."

A young lady being asked by a rich bachelor, "If not yourself, who would you rather be?" replied, sweetly and modestly, "Yours truly."

A fellow who married a poor girl said he married her to take care of her, but now when he staid out late at night she took hair of him.

"I don't mean to reflect on you," said one man to another. "No," was the reply, "you are not polished enough to reflect on any one."

A man writes to an editor for $4 "because he is so terribly short," and gets in reply the heartless response, "Do as I do; stand up on a chair."

Square umbrellas have been introduced in Paris, but some one says they are just as bad as the old kind, because they are never round when wanted.

The only time a girl doesn't see every other fellow on the street is when she has just got a letter from her own fellow and is reading it as she goes along.

Servant (to Irish laborer): "Here is some beer, Pat, if you care to have it; but I'm afraid it's quite dead." Pat: "Oh, dead, is it? Sure, then, darlint, it's I'm the boy to bury it."

It's about an even thing between a man and an orange peel. Sometimes the man throws the orange peel into the gutter, and sometimes the orange peel throws the man into the gutter.

"When you play that sonata," said a teacher to his pupil, "you must show off your fingering as much as possible." "Don't you fear about that," she responded; "I'll have a finger-ring on every finger."

"My friend, how far is it to the next town?" asked the pedestrian. "Only about a little ways," was the evasive reply. "Well, is it four, six, eight, or ten miles?" "Jass, I think it is," was the answer.

A mother noticing her little daughter wipe her mouth with her dress sleeve, asked what her handkerchief was for. Said the little one: It's to shake at the ladies in the street; that's what papa does with his.

"Kind words never die." How bitterly does a man realize that terrible truth when he sees all the kindest words he ever used in his life staring at him from his published letters in a breach of promise suit.

A few years since at the celebration of our national anniversary, a poor pedlar who was present, being called upon for a toast, offered the following: "Here's health to poverty; it sticks to a man when all his friends forsake him."

A conceited young country parson, walking home from church with one of the ladies of his congregation, said, in allusion to his rustic audience, "This morning I preached to a congregation of asses!" "I thought of that," observed the lady, "when you called them your 'beloved brethren!'"

"Give me the hand that will never deceive me," said a young Cleveland sprig in the presence of some young ladies the other evening. A young lady who had heard of the young man's propensity for the gaming table, dryly remarked, "I guess a straight flush is about the kind of a hand you want."

A little boy having heard a missionary tell how the natives of South Africa live, on going home said: "Ma, I wish I was a little South African boy." "Why, Georgie?" exclaimed the mother, "what ever put such an idea into your head?" "Cause their mothers don't wear slippers," said little George.

An Irishman, who had a pig in his possession, was observed to adopt the constant practice of filling it to repletion one day and starving it the next. On being asked his reason for doing so, he replied, "Och, sure and isn't it that I like to have bacon with a strake o' fat and a strake o' lean equally, one after t'other?"

The young milkman and his girl stood before the justice of the peace. "You take this milk—shem!—this man for butter or for worse?" the mighty man of the law enquired. The girl said it never a curd to her before, but she supposed she would if that was the only whey.

A lady, whose cook went to a wake, was given notice by her a fortnight afterwards that she was going to be married. "Who to?" asked the mistress. "Plase ma'm, to the husband of the corpse." Why, does he love you?" was the next question. "Oh, yes, ma'am; he said I was the light of the funeral."

"Why, Franky," exclaimed a mother who was taking dinner at a neighbor's, "I never knew you to ask for a second piece of pie at home!" "Cause I knew I wasn't no use," mumbled Franky, as he crammed his mouth with the "second piece."

A gentleman hails a carriage and bids the driver convey him to the other extremity of the city. "I say, boss," says the jarvy in his most coaxing tones, "it's a long way, and up hill, and the horses is tired—would mind going somewhere nearer here?

Lately a gentleman sat down to write a deed, and began with "Know one woman, by these presents." "You are wrong," said a bystander, "it ought to be 'know all men.'" "Very well," answered the other, "if one woman knows it, all men will, of course."

Just before visiting the menagerie, Johnny had a passage-at-arms with the young aunt who assisted at his toilet, and with whom he flew into a rage. Arrived at the menagerie, Johnny was immensely interested in a strange foreign animal with a long, lithe body. "What animal is that, Mamma?" he asked. "It is called an ant-eater," my son. After a long silence—"Mamma, can't we bring Aunt Mary here some day?"

Said a Galveston school teacher: "If I have ten apples and give you five and your big brother five, what will be left?" "I'll be left," responded the younger brother, "for he will get away with all of them. That's the kind of a presidential candidate he is."

When a Boston man invites you to dinner, and heads a postscript N. B., he means "no beans."

It was a young housekeeper who set the cake she had baked for a surprise party out of doors one cold night to be frosted.

Many a book agent and canvasser has discovered that the "welcome" on a doormat refers to the third house around the corner.

A medical writer asks: "Does position affect sleep?" Well, rather; if you're hung up by your trowsers on a spiked fence, you won't sleep very soundly.

An exchange says the Egyptian obelisk cannot stand our climate. It will have to. It is asking a little too much of the people to change their climate to suit the obelisk.

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The Stage

VOL. XXXV NEW YORK, WEDNESDAY, FEBRUARY 2, 1881. No. 8.

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"Not to have been to the Children's Carnival and Ball, Academy of Music, Feb 7th, will be to miss one of the great social events of the season."—*Graphic.*

"The spirit of poetry, pleasure, refined movement and grace running through all the scenes of the carnival invest it with an indescribable witchery."—*Herald.*

WALLACK'S.

"The School for Scandal" is one of the most popular as it is one of the best English standard comedies, and its revival never fails to awaken a keen and lively interest. It is closely allied with the fortunes of this house where its presentation has ever been dignify successful both in an artistic and financial sense. Outside of Wallack's, "The School for Scandal" is seldom seen, and for reasons that must readily suggest themselves. It is not within the capacity of all actors to surmount the difficulties that must be overcome in a natural and graceful impersonation of the character of *Sir Peter Teazle*, and there are many light comedians unequal to the task of *Charles Surface*, while the parts of *Lady Teazle* and *Mrs. Candour* require the most judicious treatment in order to be effective. Since the play was last presented at this theatre—some two years since—four gentlemen prominent in the profession are now missing, three being removed from the scene of their earthly lives, while the fourth one (Mr. Chas. Coghlan,) is now playing an engagement in London. Of the three removed by the inexorable hand of death has been satisfactorily filled, and in the person of Mr. Osmond Tearle, is found a most able exponent of the character of *Charles Surface*. Mr. John Gilbert seen in his time-honored part of *Sir Peter Teazle*, and Miss Rose Coghlan and Madame Penisi respectively, enact the characters of *Lady Teazle* and *Mrs. Candour* with consummate tact and ability. Mr. W. Elton appears as *Moses*, Mr. Harry Edwards as *Sir Oliver Surface*, Mr. Gerald Eyre as *Joseph Surface*, Mr. Albert Rogers as *Sir Benjamin Backbite*, and Mr. D. Leonard as *Crabtree*. The representations of "The School for Scandal" are necessarily limited, as other plays are now ready for production.

"The Children's Carnival and Ball may be said to be under the especial patronage of that very fastidious old dowager *Good Society*. She is always present and brings with her a host of relations in laces and diamonds, and with all the flutter and ceremony of a gorgeous reunion."—*Express.*

Various novelties are in course of preparation at Wallack's, and one or more are ready for immediate production, but are deferred in consequence of the signal success attending the present old comedy revival.

SAN FRANCISCO MINSTRELS.

At the San Francisco Minstrels Opera House, the management of "Original Minstrels" continues to attract large crowds of interested spectators. The impersonation of the *Moore of Venice* by Signor Chas. Salvini Bardus, in one of the funny efforts of that gentleman, and serves to keep the house in roars of laughter. This is not generally the effect caused by the representation of "Othello," but, Mr. Bardus is making it so originally, and his interpretation of the dusky hero brings down the house, and this is all that any of the great masters of the art ever accomplished or ever expect to accomplish. In a word Barbus as *Othello* is simply tumorous. The bill at the Minstrel's is replete with a variety of acts and sketches, all of them laughable and fun-provoking, some few of which are here enumerated, but the mention of all would encroach upon our somewhat limited space. Mr. Harry Richmond, the great contriloquist; Johnson and Powers, the renowned terpsichorean artists; Prof. Harry M. Parker, and his wonderful Mastodon Dog Circus, and Mr. Harry Rickmond in his famous specialties are part and parcel of the excellent features nightly presented. The performance which is the best of its kind in the United States, concludes with a humorous sketch, entitled "A Hot Night in the City."

Mme. Demorest's *Monthly Magazine* continues to maintain its well-earned position on account of the superiority of its Fashion Intelligence, the beauty and usefulness of its illustrations, and the general excellence of its reading matter.

BALL NOTICES.

On the evening of Feb. 3d the Annex Charity Ball in aid of the Nursery and Child's Hospital will take place at the Academy of Music. On this evening, as on previous occasions, a large gathering of the *elite* of New York's society will certainly be present. There is always an atmosphere of respectability attending the annual reunion in the cause of charity that are not so observable in other similar affairs, and the manes of the ladies and gentlemen patronizing the ball are prominent in the highest circlee of society. General Grant and lady will attend the Charity Ball this year.

The Fourteenth Annual Ball of the Benevolent Protective Order of Elks, N. Y. Lodge No. 1, will take place at the Academy of Music on Monday evening, Feb. 11th. Nearly all the distinguished lights of the dramatic profession have signified their intention of attending this year's ball. The proceeds of the affair will be used in ministering to the wants of the sick, infirm, and disabled among its members; and with this worthy and benevolent object in view, the committee of management look to the generous impulses of members of the profession and the public generally.

"Where's the Cat?" is the somewhat singular title of a comedy shortly to be produced at Wallack's, and which is said to abound in novel situations and mirth-exciting incidents. The play is meeting with great favor in London, and its merits are unquestionable.

"The early part of the Children's Carnival and Ball fete consists of a series of tableaux, illustrations of historical incidents, floral impersonations and allegorical dances, in which the parts are allotted to graceful and cultivated children."—*Express.*

Another epoch in the phenemenal run of "Hazel Kirke" at the Madison Square Theatre, and this time an important one, viz.: the anniversary performance of the piece, February 4th is the date, and a souvenir of unusual value, even for the Madison Square, is to be given away on this occasion. A medal plaque, manufactured by the Gorham Company, with appropriate design and of exquisite workmanship, will be a souvenir of real and lasting value, and one hitherto unknown in the history of the stage.

Among the features of the London season, so far as it has progressed, the comedy of "The Upper Crust" stands out quite prominently. The piece is playing at Toole's Folly Theatre, and the house is crowded at each representation. "The Upper Crust" will be seen at Wallack's in the course of a few weeks.

"THE ORTHOEPIST."

Among the recent publications of Messrs. D. Appleton & Co., is a manual by Mr. Alfred Ayres, one of our local elocutionists, entitled "Orthoepist," which we discover, by consulting Noah Webster, means one *skilled in correct pronunciation*. The book is certainly very handsomely gotten up—red edges, illuminated title-page, and so on—and looks as though it might contain something we do not know, and possibly would like to know. On this point, however, we will not venture an opinion, until we shall have seen more of it than its outside, which is so taking that it will, doubtless, find favor with many buyers of books for holiday presents.

THE MORTON HOUSE, as it is now called, and which until recently was known as the Union Place Hotel, is one of the most conveniently located establishments of its kind in this city. Under the auspices of its present proprietor (Mr. James M. Morton) it has been completely rehabilitated, and affords to guests—either transient or permanent ones—an exceedingly comfortable and homelike sojourning place. From its close contiguity to the principal amusement resorts, it offers peculiar advantages to professional people, while to the general public its easy accessibility by innumerable care, stages and elevated railroads is a desideratum not to be overlooked. The service and cuisine of the MORTON HOUSE are A 1, and under the management of Mr. MORTON, who is an experienced and reliable caterer, it will doubtless rapidly increase the liberal patronage it has already enjoyed.

JUDGMENT ON THE CAT.

The is the ruling on a famous India case in the matter of a law school. Four men bought several bales of cotton. That the rats might not destroy the cotton, they purchased a cat. It was agreed that one of the four should own a particular leg of the cat, and each select with bonds, &c., the particular leg multioned to him. The cat accidentally injured one of its legs, and the owner of that member wound a rag around it, and an oil. The cat, going too near the fire, set the rag on fire, and being in grain rushed in among the cotton bales, fire she was accustomed to hunt rats, set fire to the cotton and rags, which were consumed. The three owners of the unburnt legs brought a suit against the other to recover the value of the cotton destroyed. The defendant denied his liability, and claimed to recover damages against the plaintiffs. The Court said: The law says that the injured member is, was hurt; but the cat could not use that leg; in fact, it held up that leg and ran with the other three legs. The three cahurt legs, therefore, carried the fire to the cotton and alone are culpable. The injured leg is not to be blamed. The three parties who owned the three legs with which the cat ran to the cotton will pay the whole value of the bales to the partner who was proprietor of the injured leg.

"Novel" Definitions.

"Which Will She Choose ?"—The one who has the most money, of course.

"The Toilers of the C"—All the tonors who are trying to cultivate the *sit de poitrine*.

"Five Thistles—Grapes?"—Oh, no, certainly not.—Watermelons.

"The Wandering Heir"—The one in the butter.

NEW YORK FASHIONS.

Black fur is not effective as a trimming for brown cloth.

Guipure lace is coming very slowly, but surely, into fashion.

A new use for the fine wool Jersey cloth is to make opera mantles.

The newest muffs in London are made of a piece of the dress

Muffs of feathers are rather pretty, but why spoil them with tiny bows?

Bows on your dress skirt, if you like, but they must have six loops and two ends.

An Englishwoman's ideal five-o'clock tea-cloth is made of white bordered damask cloth.

The most elaborate trains do not measure more than from seventy to seventy-five inches.

Pearl trimming nearly half a yard wide goes well with mauve brocade, and costs only $40 a yard.

The ball dressee seen so far this season look as if the patterns were exhumed from ancient fashion books.

Fashion in Paris is raving over old jewelry, especially in silver; the blacker and more tarnished, the better.

Chinchilla fur, frail though it be, is extremely becoming to blondes, and is the first choice for very young ladies.

It is a mark of the lucrease of refined taste that natural flowers are now more used than artificial, especially by ladies at home.

A thin woman should wear fluffy hair, for the closely-dressed style now so often seen exaggerates the leanness of lean ladies.

Some very original dresses have been imported in which a yellow green-like bronze is the prevailing color of the satin brocade.

The most fashionable opera cloaks in Paris at present are chenille capes, reaching only to or just below the waist, with hoods attached.

White violets made of satin are the choicest garlands worn upon London toilettes just at present, although Parisian use polo-cerises of black with golden stems and teadrils.

Novel scarfpins represent diminutive oysters and lobsters, miniature newspapers, letter envelopes, and pearl boojacks inlaid with mock rubies.

Silk stockings now come in colors which match the dresses worn by children to balls and parties. In scarlet these are plain, except for a delicate vine pattern extending far up on the ankle. A few have striped sectional figures, and a few are half black and half red, or half light and half dark blue so far as the knee. Dots as large as a pea are also embroidered in a contrasting color on plain ground; stripes are varied by having embroidery on every alternate stripe. Ordinary-color is fashionable for children's hosiery just now, and the material is raw or dressed silk.

Round hats in the English styles seem to be the most popular. The stylish half barbarians with closely-rolled brims were found to be so becoming during the last season that they are retained for winter wear, and are trimmed with ostrich tips, peacocks' breasts, white quills' breasts, shading from gray, short wings, imps as heads, tropical birds, and also long ostrich plumes, curled over the crown of the hat. Another favorite style of hats is the Beau harnais of black boug-nap beaver, large and broadbrimmed, and trimmed with an immense bow of plush set in the middleof the crown, and run through its folds with a tuning fork of Roman gold.

The prelate cape, which is a part of the pilgrim's suit, is now seen in fur, the remainder of the costume being trimmed with a corresponding kind. A cap in correspondence is often a stylish addition, and a complete costume is provided with a small muff.

A jacket much admired abroad is so much covered with narrow black braid in an intricate pattern, that the black cloth of which it is made can scarcely be seen. The design is Hungarian, the jacket being lined with scarlet satin, turned back at the fronts, sides and back, and held by frogs of passementerie.

The novelty among sleeves is an approach to the mutton-leg design, with shirrings at the wrist and elbow. The Chinese and Japanese sleeves described in previous articles remain in favor while some effect of change is given to ordinary coat-sleeves by the divided Directoire cuff, the military corded cuff, and a shirred cuff set above a wrist-ruffle.

A luxurious novelty of fashion, which a literary gentleman might possibly assume, is an imported gown of a costly Oriental stuff filled into the neck band, somewhat in medieval cloak form. Slippers to accompany show beading, as well as gold-thread embroidery, and the smoking-cap is of velvet embroidered in an Oriental pattern and finished without a tassel, or with one fastened down. Smoking-caps are now worn back on the head like the Persian fez.

A Watteau robe or tea-gown, recently designed, is of pale yellow gros-grain, embroidered with yellow organdie and trimmed with coffee-colored Languedoc lace. Loops and knots of fire-colored satin ribbon are added, and the indispensable hood, which is of Languedoc lace, shows a large black velvet butterfly embroidered with gold, and poised upon the tip. Another, similar, is placed upon one side of the crown of yellow-white mull and Languedoc lace, which finishes the costume at the neck.—*Domestic Monthly.*

Extracts from a Bundle of Papers by Paul Siegvolk.

The captious spirit also, often betrays its possessor into gross errors of judgment; besides destroying amiability of character. Should one look narrowly or curiously into the motives of a good action? If the deed be worthy may we not praise it and be content? When we begin to speculate concerning motives, we wander in a boundless sea, often without soundings, star or compass; and where not seldom every tide and current is treacherous. A thousand causes, of which we are unconscious, may warp our judgment; and one may easily condemn a fellow being, whom the searcher of all hearts would acquit:

"What's done we partly may compute,
But know not what's resisted."

If superior sagacity and wisdom enables us to see the faults of our familiar friends, or superior virtue acquit us of similar failings, may we not better exercise those stronger powers of mind and heart in self restraint, so as to avoid a reflection on his weakness, rather than so as to ridiculate our weaker brother. Social intercourse is the wine of life; and possibly we may thus contrive to avoid disturbing the wine, while we joyfully drain the cup.

From thinking of one's self simply as disconnected with society, a man's mind is unhinged, and his views of life become wholly erroneous.

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That Reminds Me.

The way for a bad boy to go on a bender is over his mother's knee.

An Oil City man traded off his gun for a dog, because he wanted to "get something to boot."

Chimney Sweep is the name of a trotting horse. It is said that at his last race he fairly flue.

An old bachelor will shriek for a better half when a counterfeit fifty-cent piece is shoved off on him.

Little Johnny says: "Talk about patent base-burning stoves! Why, my mother's slipper is a hot enough base burner for me."

A young lady being asked by a rich bachelor, "If not yourself, who would you rather be?" replied, sweetly and modestly, "Yours truly."

A fellow who married a poor girl said he married her to take care of her, but now when he staid out late at night she took hair of him.

"I don't mean to reflect on you," said one man to another. "No," was the reply, "you are not polished enough to reflect on any one."

A man writes to an editor for $4 "because he is so terribly short," and gets in reply the heartless response, "Do as I do; stand up on a chair."

Square umbrellas have been introduced in Paris, but some one says they are just as bad as the old kind, because they are never round when wanted.

The only time a girl doesn't see every other fellow on the street is when she has just got a letter from her own fellow and is reading it as she goes along.

Servant (to Irish laborer): "Here is some beer, Pat, if you care to have it; but I'm afraid it's quite dead." Pat: "Oh, dead, is it? Sure, then, darlint, it's I'm the boy to bury it."

It's about an even thing between a man and an orange peel. Sometimes the man throws the orange peel into the gutter, and sometimes the orange peel throws the man into the gutter.

"When you play that sonata," said a teacher to his pupil, "you must show off your fingering as much as possible." "Don't you fear about that," she responded; "I'll have a finger-ring on every finger."

"My friend, how far, is it to the next town?" asked the pedestrian. "Only hoost a little ways," was the evasive reply. "Well, is _ four, six, eight, or ten miles?" asas, I think it is," was the answer.

A mother noticing her little daughter wipe her mouth with her dress sleeve, asked what her handkerchief was for. Said the little one: It's to shake at the ladies in the street; that's what papa does with his.

"Kind words never die." How bitterly does a man realize that terrible truth when he sees all the kindest words he ever used in his life staring at him from his published letters in a breech of promise suit.

A few years since at the celebration of our national anniversary, a poor pedlar who was present, being called upon for a toast, offered the following: "Here's health to poverty; it sticks to a man when all his friends forsake him."

A conceited young country parson, walking home from church with one of the ladies of his congregation, said, in allusion to his rustic audience, "This morning I preached to a congregation of asses!" "I thought of that," observed the lady, "when you called them your 'beloved brethren!'"

"Give me the hand that will never deceive me," said a young Cleveland sprig in the presence of some young ladies the other evening. A young lady who had heard of the young man's propensity for the gaming table, dryly remarked, "I guess a straight flush is about the only hand you want."

A little boy having heard a missionary tell how the natives of South Africa live, on going home said: "Ma, I wish I was a little South African boy." "Why, Georgie!" exclaimed the mother, "what ever put such an idea into your head?" "Cause their mothers don't wear slippers," said little George.

An Irishman, who had a pig in his possession, was observed to adopt the constant practice of filling it to repletion one day and starving it the next. On being asked his reason for doing so, he replied, "Och, sure and isn't it that I like to have bacon with a strake o' fat and a strake o' lean aqually, one after t'other?"

The young milkman and his girl stood before the justice of the peace. "You take this milk—them!—this man for butter or for worse?" the mighty man of the law enquired. The girl said it never a-curd to her before, but she supposed she would if that was the only whey.

A lady, whose cook went to a wake, was given notice by her a fortnight afterwards that she was going to be married. "Who to?" asked the mistress. "Pizze man, to the husband of the co'pse." Why, does he love you?" was the next question. "Oh, yes, ma'am; he said I was the light of the funeral."

"Why, Franky," exclaimed a mother who was taking dinner at a neighbor's, "I never knew you to ask for a second piece of pie at home!" "Cause I knew I want no use," mumbled Franky, as he crammed his mouth with the "second piece."

A gentleman hails a carriage and bids the driver convey him to the other extremity of the city. "I say, boss," says the jarvy in his most coaxing tones, "it's a long way, and up hill, and the horses is tired—would mind going somewhere nearer here?

Lately a gentleman eat down to write a deed, and began with "Know one woman, by these presents." "You are wrong," said a bystander, "it ought to be 'know all men.'" "Very well," answered the other, "if one woman knowe it, all men will, of course."

Just before visiting the menagerie, Johnny had a passage-at-arms with the young aunt who assisted at his toilet, and with whom he flew into a rage. Arrived at the menagerie, Johnny was immensely interested in a strange foreign animal with a long, lithe body. "What animal is that, mamma?" he asked. "It is called an ant-eater," my son. After a long silence—"Mamma, can't we bring Aunt Mary here some day?"

Said a Galveston school teacher: "If I have ten apples and give you five and your big brother five, what will be left?" "I'll be left," responded the younger brother, "for he will get away with all of them. That's the kind of a presidential candidate he is."

When a Boston man invites you to dinner, and heads a postscript N. B., he means "no beans."

It was a young housekeeper who set the cake she had baked for a surprise party out of doors one cold night to be frosted.

Many a book agent and canvasser has discovered that the "welcome" on a doormat refers to the third house around the corner.

A medical writer asks: "Does position affect sleep?" Well, rather; if you're hung up by your trousers on a spiked fence, you won't sleep very soundly.

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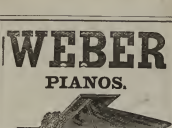

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THE STAGE

VOL. XXXIV NEW YORK, SATURDAY, DECEMBER 25, 1880. No. 75.

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ACT III.
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MASTER TORRICK.

WALLACK'S.

We are so accustomed to recording successes at Wallack's that the triumph or the new play of "Forget-Me-Not," (which, by this way, was a profound success in London,) came not at all as a surprise; but rather as an event that was fully expected and for which we had made ample preparation. To be brief, then, "Forget-Me-Not," forms yet another to be added to the long list of fine plays that have been produced under the auspices of Mr. Wallack. Its author or, rather its authors, for two gentlemen—Messrs. Merivale and Grove—were engaged in its construction, are to be congratulated on the good work they have done, for a healthier moral tone than has "Forget-Me-Not" is seldom or never met with. Notwithstanding this fact, it is not of the goody-goody kind either, but occasionally verges into the extremely romantic and sensational, while its climaxes are naturally, strongly and cleverly wrought. The play is in three acts, and employs but a somewhat limited cast, among which, however, are found several of the names that the patrons of this theatre delight to honor. Miss Rose Coghlan, who plays the heroine of the piece, had been absent from the box office for nearly three months, and her reappearance is very warmly greeted. Mr. Osmond Tearle as *Sir Horace Welby* acquitted himself admirably and still further confirmed the good impression he made on his first appearance at this house. Madame Ponzial, Miss Stella Boniface, and Miss Agnes Elliott acted with their usual skill and intelligence; while Messrs. Harry Edwards, Gerald Eyre, Harry J. Helliday and H. Pierson, jr., excellently and artistically embodied their several parts. "Forget-Me-Not," both as to the play and the players will long and pleasantly dwell in the memory of those who witness it. The drama will be repeated until further notice.

SAN FRANCISCO MINSTRELS.

The comicalities of Messrs. Birch & Backus are of the kind that never pall upon the senses. Their antics are wholly grotesque, and excite merriment and good humor in all who look upon them. For the Christmas Holiday week a bill of unusual excellence is submitted, and the patrons of this cosy little theatre can anticipate a treat such as is not often available. A travesty of "Othello," with Mr. Backus and Mr. Birch in the titular rôles, will be found a most laughter-provoking sketch. Mr. Birch's conception of the character of the *Moor of Venice* differs in some degree from that of Salvini, but it is none the less original, notwithstanding. Messrs. Carroll & Gorman are the latest comedy additions, and their eccentric specialties have proved vastly amusing. The musical features are under the direction of Mr. Mullaly. The San Francisco Minstrels are worthy in every respect of the liberal patronage they enjoy, and so long as they continue to present the excellent and attractive programmes which are invariably found, they will monopolise the profitable business they now deservedly enjoy.

"THE ORTHOEPIST."

Among the recent publications of Messrs D. Appleton & Co., is a manual by Mr. Alfred Ayres, one of our local elocutionists, entitled "Orthoepist," which we discover by consulting Noah Webster, means one *skilled in correct pronunciation*. The book is certainly very handsomely gotten up—red edge, illuminated title-page, and so on —and looks as though it might contain something we do not know, and possibly would like to know. On this point, however, we will not venture an opinion, until we shall have seen more of it than its outside, which is so taking that it will, doubtless, find favor with many buyers of books for holiday presents.

ENTHUSIASM.

"By Jupiter, Bowers, your Principes are my Heart's Delight!" They give me many Happy Hours! I'm an Old Judge in such matters, and your goods have a Solid Value, which should make them All the Rage! You ought to set The Fashion in your line, and I prophesy a Great Success for you!"

The above rapturously was poured forth by a gentleman after being shown through the complete stock of cigars kept by Wm. C. Bowers & Co., wholesale dealers, at No. 10 Duane Street, New York City. It provoked a hearty laugh from the senior partner, for the words emphasized were all names of standard brands of cigars dealt in by this young and enterprising firm. And what is more, every word uttered was solid truth, as can be ascertained by any one who feels interested enough to peruse by investigating the matter.

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Fitznoodle in America.

AMERICAN HEREADITY.

Ya as, Jack Carnegie has frequently drawn my attention to the fact of Americans imbodying in sweats, nonogwams, and othah unsightly parwaphernalia which a fellaw would naturwally think out of place in a wepublican country, as Americans pwetends to be, where all differences in wank are theowretically wepudiated.

But aw, othah cuwiah considewation when weflecting, I have come to the conclusion that the majowity of Amewicans who have succeeded in sewaping enough money togethah to live in fal ah style, and to considah themselves aw wefined wepwesentative sweats, weally weak with snobbewy.

Aw I cahn't possibly understand why people with any descwiption of hwains should seek to distinguish themselves by having engwaved or painted on their carwiages, their silvah-plate, their witing-paph, and aw, I suppose, oven their fwying pans, such widiculous and pwetentious awwangements.

Aw, I cahn't pwecisely see the object of it, ethah; faw the mo-ah possession of a cwest is no evidence of the good-bweeding or wespectability of the fellaw who has been ildidic enough to wun about to pwocure it, and wich fellaws in twade, or their families, cannot take in any English fellaw who knows what is the aw cowwect thing, by imagining that an elaborate escutcheon, for which they have pwobably paid sevewal dollahs to some signpaintah, will gwestly impwess anbody with their antiquity, or gweatness, or lineage.

In fact, as a wule, there is no such thing as family in Amewica, as we understand it at home, ye know. The country is too aw juvenile faw that. Englishmen and fowweignahs who came over heah two or thwee hundwed ye-ahs ago were generally adventuwahs and smuwines; but they all visited Amewica faw the puwpose of bettering their condition, and, natuwally, in some instances, aw, succeeded.

I don't see how an Amewican, born in this gweat country, has any wight at all to awmowial bearings. His Mass Murgenwite's family is wespectable enough, and they don't pwetend to such things.

If it be weally necessawy to ah, the fellaws ought to choose something appwopwiate. Let the man who sells oystahs have an oystah dwawn on his shield; a wetiwed butchah, a wound of bocf; a countwy gwocewy shopkeepah, a bottle of tweacle—I think that's the name of the natuwal—and any fellaw who has been in twade, the numbah of dollahs he has succeeded in extwacting fwom his customahs, on his cwest, et cetewa, aw.

Aw I don't mean to say that some of them were not tolewably, aw quite decent, but that they were obliged to get out of their sphere in nothing gwatified to their cwedit, although it is not absolutely a disgwace. Now some of the younguy cull themselves aw Kickewbockahs, or cawabineers, and pwetend to signals of declawations of something or othah, and never cease to dwell on the vewy wemawkable wealth, pwivity, bewavewy, virtue and talents of the child who conceived the foundaiw of their families befaw they became aw wefugees.

Then, if some of these ignowant sweats were only convwent in their fowwaidwy; but Jack says they make a fwightful hash of it. They saw nuz up in a shapeless jumble the diffewent colors in a shield, wegawdless of their being adapted for noblemen, gentwy or paiinces. A helmet is a aw helmet, no mattah to what wank it belongs; and in one of the wemotest consequence whether a lion is *wampant* or *gardient*, a stag *bwppent* or at *gaze*, or in any othah position.

I saw a fellaw the othah day with a pwodigious numbah of quartahwings appwoaching to the woyal arms. I don't believe he knew any bettah. Faw his mattah, even at home, ye know, there are many wetiwed checsemongahs and publicans who make themselves equally widiculous.—*Punch.*

The Slowest Horse.—The old story of the man who, having hired a horse to attend a funeral, and was cautioned against over-driving, said he would keep up with the procession if he killed the horse, is regold in a different shape of an Illinois cantidate for nomination to office. Wishing to reach the convention at a distant town he hired a horse at a livery stable. In spite of the candidate's pounding and swearing the animal was so slow that the man did not get there until after the convention had adjourned, and so he lost his nomination. He denounced the owner for letting him such a beast. The proprietor of the stable, on investigation, discovered that he had let him have one of the horses which "Hearse horse, hearse horse!" cried the baffled politician, "Why, if a man should start to a funeral with such a horse as that he would not reach the grave till two weeks after the resurrection."—*Detroit Free Press.*

THE STAGE

NEW YORK FASHIONS.

Ribbons have become real occasionally realistic—works of art.

Red, brown, and gendarme-blue satin petticoats have appeared for full and winter wearing.

Muffs to match hats promise to be popular. The match is most successful when the articles are of different genders.

Long pins of jet, shell, or gold, and tiny Japanese fans—everything indeed that is little and pretty—are worn in the hair.

Large sleeves form the conspicuous feature of the new cloaks this season, furtrimmed garments taking precedence in that respect.

Street costumes are now generally made up with warm linings, so that a supplementary wrap may be dispensed with as long as possible.

In a set which includes a sash, a neck tie, and a pair of stockings, the gloves have a top-border in Roman colors to match the other articles.

The color of forms can be preserved, we are told, by dipping them in strong brine and dried with vertlgris—in sort, by pickling them before drying.

A tissue which is likely to meet with great success for waists and trimmings next winter is silk fabric combined with gold. The gold threads are striped across the goods.

A mammoth bow of very wide satin ribbon in bow worn on the left side just below the waist line. This gives a pretty finish to many simple toilettes, especially when worn with a mulle fichu.

A "*lambrequin* effect" is where a broad strip of *passementerie* has a fringe below it. The lambrequin, being just a trifle passe in fanciful effects, seeks a new lease of fashionable life in dresses, and is quite pretty.

In silver threads oxidized on rose-color, a design in lustrous silk represents roses, buds, and leaves. In beaded satin at fifty dollars a yard the design is a daisy five times the natural size, in pink and ruby beads and iridescent jet.

The basque waist has assumed so many vagaries recently that it almost defies description or any placing in the catalogue. In rich costumes it is either long or short, and appears with a trimmed skirt, or with a skirt and drapery overskirt.

Some of the most elegant carriage dresses have a cloak to match; thus, a costume of bronze satin has a cloak of bronze velvet, trimmed with the same rich plush which forms skirt-panels, vest, and cuffs, upon the dress.

The shapes of cloaks are various this winter, the long and dignified styles, which are out-growths of the raglan and the princesse sacque, being no more favored than the dolman forms which give broadest and velvets such a handsome prominence.

The most dressy princesse design is now made of plush, with basque points formed at the back from the extension of the waist. Various colored velvets, used for this always-elegant design, and rich black silks with mixtures of velvet are as much admired as any for the house.

Armure and Scotch plaid silks, as well as ribbons, are seen on entire suits, and there are applique as well as woven garnitures provided for wool costumes. Moss, olive, seal brown, walnut oak, snuff, leaf, and nut-brown; pansy-purple and heliotrope, flame-color and poppy-red, canary and fire color, &c., are the leading colors, which are presented either alone or in blendings and shadings.

The fact that red shoes are now chosen to accompany little girls' fancy-party and dancing-school dresses will not surprise any one who has observed the growing invasion of this bright color; but that gilt buttons should close red shoes, thus turning them into something almost gaudy, has not been quite looked for.

Extravagance in gloves and shoes is something that most women can understand, if not excuse; and the fact that the Empress Eugenie spent over five thousand francs a year for gloves alone has been enough to establish her similarity to others of the sex who have only limited opportunity, perhaps, to be equally lavish.

Wool plaide and Middlesex flannels in dark shades are popularly represented with kilt-pleated skirts and upper garments almost invariably completed with a hood. The Jersey suit, so called, comprises merely a skirt with a kilt-pleated flounce, and a deep scarf drapery for an overskirt. The latter shows a gay facing at the back, where it is simply draped.

Silver muffe similar to the gold muffe described last season is now in vogue for trimming dark velvet hats, which are beaded. A long and wide scarf of this muffe is held down upon the hat by half-moons of black enamel, heightened by flecks of silver. Laces of elegant qualities also appear in novel forms on some of the most dressy hats, point de Brabant covering a hat of crimson satin trimmed with old-gold satin merveilleux and white ostrich feathers, which is intended for concert and theatre occasions.—*Domestic Monthly.*

During the intermission or after the Play, call in Atwood's Drug Store, adjoining this Theatre, and examine Dr. scott's Electric Hair Brush. It is a most remarkable article and a handsome Christmas present for a lady or Gentleman. It is not a Wire Brush, but made of Pure Bristles, and Mr. Atwood will take pleasure in showing it to all. Take your Lady with you.

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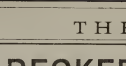

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IN NEW SONGS, SPECIALTIES, &c.

January 20, First Appearance of Mr. Sam Devere.

SEATS SECURED. MATINEE SATURDAY at 2

PARK THEATRE.

COLVILLE OPERA BURLESQUE COMPANY.—The present is the last week of the admirable organization, which has become thoroughly established as unexceptionable in the character of entertainment offered. The bill now before the public, "Robinson Crusoe," is perhaps the most legitimately successful since Brougham's "Pocahontas," presenting every member of the company, including Mlle Rose Rosem, the charming vocalist. The music is charming and admirably arranged. The costuming is gorgeous and captivating, and the piece in its entirety is presented with new scenery and effects.

There will be matinee performances on Wednesday and Saturday, beginning at 2 o'clock, and over at 4.15. The evening performance begins at 8 o'clock, and is over at 10.20, when carriages should be in attendance. During the engagement of the Colville Burlesque Company, children will be admitted to all parts of the house at the rate of *half price*. Matinee prices, 50 cents. Reserved seats, 50 cents extra.

"DOT" AT THE PARK THEATRE.

Of the many home stories that have come from the pen of Dickens, none is more beautifully touching than the "Cricket on the Hearth." The great magician seems in it to have played upon every chord of human sympathy, and struck them with a loving hand that has called forth the sweetest melody. The whole atmosphere of the story is one of domestic love and contentment; not the least shadow but comes across it—as from Dot's little heart, only seems in the end, to make him feel it under it—to make the sunshine more beautiful little Dot. The old toyman, Caleb Plummer, is another of the choicest bits of character painting that ever came from the pen of Dickens. The old fellow is the incarnation of a quaint and over-brimming goodness that is as beautiful as it is attractive. The delicate consideration that would keep from poor blind Bertha the knowledge of the misery around her, displays itself upon every occasion; and the old man is willing to work, starve, and be abused so long as his little charge can be made happy and comfortable. His is the very humor under affliction that permeates the whole story, and gives it the flavor of drollery with which Dickens was so fond of garnishing his literary fare. As for Dot, she is the very picture of the ideal wife, and there is no wonder that the cricket sings to her and the home fairies make her fireside happy.

Of course, a story in which there is so much to interest has been put upon the stage in dramatic form, and Dion Boucicault, who gave stage existence to Irving's "Rip Van Winkle," has done the same good service for Dickens' "Cricket on the Hearth." The play was produced in the city fourteen years ago at the old Winter Garden, and had been seen at the same house five years previous, with Mr. Jefferson as Caleb Plummer. Since then, Mr. Jefferson has played the part very seldom, and it has become one of the specialties of Mr. John E. Owens, who will appear in it during the forthcoming engagement at the Park Theatre, commencing next month. To those unfamiliar with the drama a rare treat is in store in the coming revival. All the salient features of the novel are retained and the dramatist has displayed his skill in so arranging them, that each is seen to the best advantage, and the dramatic interest is sustained to the end. The spirit of Christmas time will assert itself, and the happy atmosphere of domestic happiness that permeates the home of Dot and even the squalid quarters of Caleb, gives it a charm that appeals at once to the more refined sentiments of the heart. The play is to be produced at the Park Theatre in a manner in every way commensurate with its importance. There are appropriate and picturesque scenic effects which will be availed of with avidity by the management, and the cast will be unusually strong. Mr. John E. Owens will play Caleb Plummer; Miss Mc. C. W. Coulduck and Miss Minnie Palmer are assigned the important characters of John Peerybingle and Dot, while the merry laugh of Miss Effie Gilman will be heard to advantage in the droll character of Tilly Slowboy. The rest of the cast is equally effective, one of its notable features being the appearance of Miss Bess Stevens, who was the original impersonator of Bertha, the blind girl, at the Winter Garden. There is every reason to anticipate a warm reception for Mr. Owens, and there cannot fail to be a desire to see once more the representation of one of the most beautiful of all dramatic style.

WALLACK'S.

T. W. Robertson's delightful military drama of "Ours" is revived at Wallack's this week. It is now four years since this play has been seen at this theatre. It will be given with its charming effects as well as the original music and new costumes and accessories. Mr. Wallack resumes his great original role of Hugh Chalcote, justly regarded as one the most exquisite impersonations in his repertorie. Mr. John Gilbert is again seen in his fine role of Sir John Shendryn, and Mr. Charles Coghlan plays for the first time here, the part he created at the Prince of Wales Theatre, London, that of Angus McAllister. Miss Effie Germon is again seen as the sprightly Mary Netley, and Mme Ponzo as the demure Lady Shendryn. Miss Stella Boniface plays Blanche Haye, the heroine, and Mr. E. M. Holland as Sargeant Jones; Mr. Chas. Rockwell completes the cast as Prince Perovsky. The mounting of the play is, of course, on the very best scale customary at this theatre, and the revival will doubtless be attended with much pleasure by the patrons of the house, and generally substantial result.

THE SAN FRANCISCO MINSTRELS

There seems to be no end to the popularity of the inimitable Birch, Wambold and Backus. The bill this week is especially designed to show the full organization to the best possible advantage. It includes the customery first part, and then a number of scenes and sketches. This presents that quartette of fun-makers Billy Birch, Charley Backus, Add Ryman and George Thatcher, besides Dr. S. Wambold, Johnson and Powers, G. P. Russell, H. W. Frillman, Charles Stevens, the great Ricardo, Charles Gibbons and W. Raymond. An evening passed at the San Francisco Minstrels is always an evening well spent, for the programmes selected are always of the best, and combine such sweet singing with such uproarious acts and jokes that the auditor experiences great pleasure. It is, perhaps, to this, more than to any other cause, that the San Francisco Minstrels owe their long career of success. The orchestra, under the direction of W. S. Mullaly, is a feature of the entertainment. This orchestra, one of the best in the city, renders the latest compositions with a perfectness of execution which has made the name of Mullaly renowned in amusement annals.

The Ball of the CERCLE FRANCAIS DE L' HARMONIE occurs at the Academy of Music on the 20th inst. (Monday). Among the features of the dancing programme will be a Quadrille Chevaleresque and Les Dames des Antipodes. The ball of this organization is one of the features of the society season in New York, and the managers promise that it will this week exceed the brilliancy and elegance all those of the same kind which have preceded it. The ball this year is altogether the hands of its managers, there being no outside speculation in tickets. This will assure a more satisfactory condition of affairs than has been usual in past years, and will contribute to make this season's ball very notable as an enjoyable social event.

The grand Military and Civic reception of the Old Guard, will take place at the Academy of Music, on Thursday evg., and promises to be of more than usual attraction. Invitations have been issued and accepted by the principal military and naval officers of the United States, and also to those of the militia in the principal cities. Judging from the past receptions of this celebrated corps, the coming one will eclipse all its predecessors in attendance and brilliancy.

The Second Annual Ball of the Wyanoke Club, will be held at Irving Hall, on Friday evening, January 23th, 1879. Prof. Joyce's Fifth Ave. Band and Orchestra has been engaged for the occasion. Judging from the success which this organization, nact with last season, the amat promises to be the fovent of the New Yeni.

THE DRAMA.

Ada Cavendish has been engaged to appear at the Park Theatre this Spring.

John T. Raymond opens in "Risks" at the California Theatre, on the 20th.

Joaquin Miller is writing a play for Laura Don.

Haverly has Booth's Theatre for six weeks, beginning January 27th.

John T. Raymond will play in "My Son" during his California engagement.

Max Strakosch took out opera on the strength of Kellogg and Cary; he had to bring it back on a Lita.—*The Mirror.*

Miss Flira O'Connor is now leading lady at Heuck's Opera House, Cincinnati, the position formerly occupied by Miss Clara Cole.

Negotiations are pending for the engagement of Miss Fanny Davenport at the Standard in the Spring.

Horace Wall, as agent for E. A. Sothern and J. S. Clarke, has had papers served on George Parkes and Frank Hatmenergy, restraining them from playing in "Engaged." Parkes announces his intention of playing It nevertheless.

Miss Courtney Barnes, who has just returned to town after a tour with John T. Raymond, has accepted an offer from Joseph Jefferson to play Menic, on his travels.

Yankee Locke has engaged Marlton Downing, of Boston, to write him a play. Unlike many pieces written expressly for a star, nearly all the characters have good parts. Mr. Locke is greatly pleased with his purchase and intends to try it the latter part of this season, preparatory to making an extended starring tour during the next season. The title, as yet, has not been made public.

"Ours" is again proving its enormous vitality and drawing power at Wallack's. It is nearly five years since the play was last done, and it comes to many of the present audience as a novelty, while to the remainder it is welcome as an old and dear friend. Never has it had a more perfect setting than now, and the cast is on the two leading men. Mr. Wallack and Mr. Coghlan have never been excelled.

The full cast of the "Cricket on the Hearth" at the Park Theatre, will be as follows: Caleb Plummer, John E. Owens; John Peerybingle, C. W. Coulduck; Edward Plummer, H. S. Duffield; Mr. Tackleton, J. C. Padgett; Dot, Miss Minnie Palmer; Bertha, Miss Sarah Stevens; Tilly Slowboy, Miss Ada Gilman; Mrs. Fielding, Mrs. Paul Bratone; May Fielding, Miss Josephine, Baker. Miss Sarah Stevens was in the original cast at the Winter Garden.

Miss Emily Rigl will fill the part of the Countess in "Almost a Life," through the provinces.

On the 27th of January, Haverly's "Dunites" company comes to Booth's Theatre for a four weeks' season.

Barthy Campbell, says an exchange, is the only American specialist that ever had a call before a curtain in the City of London. The play was "The Virginian," and the Theatre the St. James, in Picadilly.

The San Francisco Minstrels are turning away people every night; they have inserted new jokes, new fun, and manage one of the most attractive entertainments in New York.

"The Banker's Daughter," Mr. Bronson Howard's new American play, has met with an enthusiastic reception, and proven a success. It is produced with a very strong cast and most beautiful scenery, it will be given nightly, and at the matinee on Saturday, at the Union Square Theatre.

Manager Abbey intends mounting "Dot" at the Park in most admirable style. Ten chorus singers have been engaged to represent the fairies "Midsumer Night's Dream."

Next to "Caste," "Ours" is the best of Robertson's plays, and given as it is at Wallack's with the effect of the march-past, and the military band, never fails to attract and delight large audiences. When first played in England these military episodes were wanting, but upon these introduction here, they won the unqualified approval of the author, who was only prevented from introducing them at the Prince of Wales's, by the smallness of the stage.

The Standard Theatre company that take the round East and West, playing Mrs. Effie Hendersou's very successful piece of "Almost a Life," will be under the management of the popular Treasurer, Mr. C. Burnham.

The following is the schedule of the balance of the season at the Park Theatre: John E. Owens will follow the Colville Burlesque Opera Company with "Dot," the "Cricket on the Hearth;" W. S. Gilbert's "Engaged," with the regular Park Theatre Comedy Company, after which Mlle. Marie Aimee will make her farewell season on April 14.

THE STAGE.

Chit-Chat and Notes of Fashions.

Moire and striped satin fans, to match evening dresses, is the latest.

Many handsome ball dresses shown by the leading dressmakers this season are without a train.

A novelty in hair pins is to have them covered with silk thread, to keep them from slipping out of the hair. They are made in three colors—golden, brown and black.

The Bric-a-Brac gallery at TIFFANY'S is very interesting at the present time, with its bestiary, ancient Jewelry, rare Porcelains, Pictures and Bronzes.

Gray hair is the most expensive. A switch of the blue-gray, as it is called by hair dealers, was recently sold in Paris for $150. It is said that one of the importers of human hair in this city buys $50,000 worth from a single house in Europe per year.

Some of the most elaborate and beautiful designs in bath-day, breakfast, tea and dinner Cards, are to be found at DEMPSEY & CARROLL'S establishment, Union Square.

Bria and steel buttons are worn on dark woolen materials. Many suits of dark cloth are very amply trimmed with collars and cuffs of black beaver fur. Striped silks and satins are also used in trimming for camel's-hair dresses.

A noted clergyman asked the following riddle of a lady on New Year's day: "When was beef the highest?" Not being answered, he said, "When the cow jumped over the moon." "But I know when it is higher still," said the lady. "When, Madame?" "Why, when the cow is in the milky way."

The Knickerbocker fashion of calling on the first day of the year seems to be dying out gradually in this city, while it is in full force in Albany, where all old time customs are reverenced. Here, the gentleman sends a card with "Congratulations" written in one corner there, if a card is sent, it is accompanied by a bouquet, a box of bon-bons, or that special confection known in Albany as a "New Year's Cake"—a large, hard, round, flat substance, filled with Anise seed, which will keep for months.

Velvet, combined with satin of the same shade, is a favorite material for reception dresses this Winter. The shape most used is the Princess with a bird tail train. Garnet, plum, dark, gray, are the approved shades, garnished with bouquets of artificial flowers and real lace. Generally dresses of this description are made high in the neck, with long, or half-long sleeves. Velvet is not considered appropriate for young ladies, but decidedly the fabric for women of mature years.

Mrs. Lucy Hooper, who writes such delightful letters of correspondence from Paris, says that the heroine of "The Danicheffs" is a real person; a lady who was not long since present at several entertainments in that city, in all the brilliancy of her unfaded and wonderful beauty. The plot of that play, she also avers, was taken from actual life.

A gentleman having the name "Shiner," said something of his ancient lineage to a lady recently, who remarked, "Oh, yes; your family name is mentioned in the Bible—it was the 5th plain of Shiner when the tower of Babel was built." "True," said he, "and our family crest represents a man looking from the top of that tower."

There is a pretty device in a motto for a German favor. A ribbon bow with long ends, on one side of which is printed a line of "The Frog he would a Wooing go." This is for a gentlemen. A corresponding shoulder knot for a lady, has the second line of the couplet, and the two who wear the couplet are expected to be partners. Another new favor has an oblong card containing questions and answers, which are cut apart and divided between the gentlemen and ladies.

Very pretty neck wear for ladies, is made of the colored bordered Mull handkerchiefs, sold at Boutillier's, for fifteen cents each. Breton lace is sewed on the edge, and as they are very soft and sheer, they are exceedingly becoming. White lace is much worn instead of ribbon strings for bonnets, particularly by ladies in mourning.

Tarleton and silk combined make a pretty combination for party dresses for young girls. A very charming dress of this description was worn on New Years by a society belle. The skirt was a succession of plaited flowers of white tarleton on pale salmon colored silk to waist, which was a small basque of the same material. The sleeves were of the tarleton, plaited close to the arm, and long, with a small garniture of silk about the hand. The skirt was made demi-beam and square. Just below the waist, in front, there was a garland of coral red roses and green leaves, carried like a sash to the back, and there drooped with long sprays of roses, buds and leaves. There was also a small *Bouquet de Corsage*, and a minute bunch of roses at the waist and in the hair. No jewelry was worn with this dress.

MESSRS. HERTS BROTHERS, 806 and 808 Broadway, opposite Eleventh street, have now on exhibition at their extensive warerooms a large assortment of all the newest styles and latest designs, of their own manufacture, of Tools, Cabinets, Pedestals, Wall Cabinets, Screens, Easy Chairs and Rockers, suitable for Holiday gifts. Visitors treated with every consideration.

Much arsenic is used in the manufacture of crape, the disagreeable odor arising from it causing not infrequently serious illness. This fragrance is removed by the process of STEVENS & Co., of Domestic Building, Broadway and Fourteenth street, who renew old crape and make it equal to new, and able to withstand heat, dampness and sea air.

The preparation known as Rye and Rock, has achieved great success this season. It combines the healing qualities of whiskey and rock candy, and has proved a most effective cure whenever used. The preparation is made by PERSCOUT, of 75 Chambers street, New York, where it is supplied to the trade.

MR. J. H. JOHNSTON is the originator of a new line of business; he advertises largely that he will pay the highest price for "Duplicate Wedding Presents" of every description, and he has invented a way of erasing inscriptions, so that he can re-sell everything, from a Solid Silver Tea Set to a Napkin Ring or a Watch, at less than cost of manufacture. He can be found at 150 Bowery.

THE DOMESTIC PATTERNS are considered the most reliable by modists, of any manufactured in the city. They are designed by French artisans, and are elegantly and elaborately finished. Every style of garment is made for street, carriage, home, reception and ball dresses. The DOMESTIC MAGAZINE is edited in the Fashion Department, by Mrs. Fanny Howell, with considerable ability, while the literary part is under the management of Dr. Newpher, whose "Small Talk" and "Book Notices" are very good. The general commissioners are made by first-class writers. Both the Domestic Patterns and the Domestic Magazine have a wide celebrity. They are to be found at the Domestic Machine Building, corner Union Square and Broadway.

There are times and places tolerant only of the Cigarette, tenderly white and sweetly fragrant. VANITY FAIR is the sweetest thing for Cigarettes. Best dealers have it.

"HOLLINGER" Champagne. Label: Reginaldin Hollinger & Co.

Spots Upon the Sun

do not visibly diminish the brilliancy of that luminary, but spots upon the face, no 6 or none materially detract from female beauty. Fortunately LAIN'S BLOOM OF YOUTH banishes all such defects and renders the complexion clear and spotless. Sallowness, pimples, blotches, freckles and other disfigurements quickly disappear under its magical influence, and the texture of the skin is wonderfully improved by its use. It is an indispensable adjunct of the feminine toilet.

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Respectfully yours,
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PEARL or WHITE, - - - - Suiting the majority.
WHITE, - - - - - - Florid
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BRUNETTE, - - - - - - very dark
YELLOW, - - - - - - Suitable for evening, being particularly adapted to gaslight, under which it imparts a peculiarly beautiful appearance to the complexion.
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That Reminds Me

A spirit-wrapper—The paper round a bottle of whiskey.

The earth is supposed to be the first revolver invented.

Hanging is too good for a painting that is badly executed.

Miss-construction—whale bone and paint, powder and wadding.

If you want short sermons, send your ministers a couple of fat ducks Saturday night.

When the Sultan loses his temper, the ladies of the household speak of him as a harem scar'em fellow.

An Irishman complained to his physician that he stuffed him so much with drugs that he was sick a long time after he got well.

"John," said a hen-pecked wife, "I wish it was the fashion to trade husbands as it is to trade horses." Why so?" "I'd cheat somebody before night.

"How many kinds of banks are there?" Boy: "Three." Teacher: "Name them." Boy: "Banks of discount, banks of no account, and banks of Massachusetts."

The natives of Lord Howe's Island, in the South Pacific, petitioned for four schoolmasters and some iron pots. The gentle aborigines evidently contemplate giving a party.

A boy and's buckwheat cake require to be turned over and baked hot on the other side to make them good.

The boy stood on the gallery floor
At the naughty female show;
And cast his glances o'er
Bald-headed sin below.
"I'm too far back," he sadly said,
Yet dared not forward go,
For he saw his aged father's head
First in the foremost row.

At a large fire at a celebrated pianoforte-makers, an instrument worth two hundred guineas was burnt. "Dear me," said a gentleman to the proprietor, "how was it they could not contrive to save that splendid instrument?" "Why," replied the proprietor, who, being inured, could afford the joke, "the reason was that the engines could not play upon it, I am told."

The Chinese liken a drunkard's nose to a lighthouse, warning us of the little water that passeth underneath.

"J. Bilkerson, auctioneer and appraiser." Now how superfluous! Just ask'f every auctioneer wasn't always a praiser of his goods.

A lecture with such a title as this ought to take in Chicago: "Some Mistakes of a Bank President, or a Trip Through Europe."—*Wheeling Leader.*

When a dog snaps at a fly that has been feeling round him four or five hours and misses it, he feels just like a girl who pours the full side of her affection over a young man and suddenly discovers that it won't soak in.

A naughty little New York girl looked at the flushed face of one of her young admirers the other day and asked, "Were you painted before you were baked, or are you one of those horrid, cheap American faiences?"

A schoolmaster in New Jersey sends us a poem, entitled "Lovely Spring," and asks us "Would $10 be too much for this?" No; $10 wouldn't be a cent too much. Send along the money.

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The Spirit of the Times

Vol. XIV. NEW YORK, MONDAY, SEPTEMBER 23, 1872. No. 40

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Production of an entirely New Burlesque Extravaganza, in Two Acts, specially compiled from various sources, written and adapted for Miss LYDIA THOMPSON and her Company, by H. S. MURDOCH, entitled the

LATEST EDITION
OF
KENILWORTH.

Produced with New Music by Mr. Connolly; New and Beautiful Scenery by Mr. John Watson; Elegant Appointments by Mr. Goodwin; Mechanism by Mr. H. Butler, and Gorgeous Costumes, designed by Miss THOMPSON and prepared by Mrs. Wilson.

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YE QUEEN, YE KNIGHT AND YE MAIDEN,
Illustrated by
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Produced with new music by W. Connolly; new and beautiful scenery by Mr. John Watson; elegant appointments by Mr. Goodwin, mechanism by Mr. H. Hulin, and grey and costumes designed by Miss Thompson and prepared by Mme. Bloch.
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LAST CHANCE.
AND ONLY MATINEE OF KENILWORTH.
SATURDAY NIGHT, SEPT. 28,
Last Appearance and Farewell Benefit of
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Mr. BOUCICAULT as SHAN THE POST
in original parts performed by him upward of one thousand nights,
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In active preparation, a new comedy drama by Mr. Boucicault, entitled NIGHT AND MORNING, which will be produced for the first time in this country on MONDAY EVENING NEXT, SEPT. 30, with Mr. BOUCICAULT and Miss KATE NEWTON in the principal characters.
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CHARLEY WHITE IN TWO MIRTHFUL ACTS
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In beautiful Ballads, Nineteen Fe ot-class Minstrels in a grand vocal and instrumental demonstration,
THE GREAT BURLESQUE SCENES ON THE MISSISSIPPI
MAFFITT AND BARTHOLOMEW,
And their Pant omime Troupe.
RICARDO, the Incredible PRIMA DONNA.
J. H. Budworth, Luke Schoolcraft, Joe Lang, J. K. Campbell, Geo. Cass, Eastlandt, Prescott, &c.
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TUESDAY, SEPT. 24, at EIGHT O'CLOCK.
The management, grateful for the liberal patronage bestowed upon the Strakosch Concerts, begs leave to announce that
MLLE. CARLOTTA PATTI, SIGNOR MARIO,
MLLE. TORRIANI, MISS CARY,
M. MAURET and GIORGIO MORINI,
Will give their LAST GRAND CONCERT,
Prior to their positive departure for Boston and the Eastern cities, on Tuesday, Sept. 24th, at 8 P. M.
THE GRAND ORCHESTRA
Under the direction of.....Mr. S. BEHRENS
Accompanist.....SIGNOR ARDITI
Reserved seats for the first balcony, $2; for the floor, $3. Seats may be secured at the general ticket office, Steinway Hall. Fourteenth Street also at 701 and 114 Broadway

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Box office open every day at 9 A. M.

MUSIC AND THE DRAMA.

EMERSON'S MINSTRELS.—This clever company of minstrel performers have already made a highly favorable impression on the public, and have the satisfaction of playing to large audiences each evening. Very little change was found necessary in the programme last week, but the utmost appreciation of the spectators was exhibited at each representation. Billy Emerson's song and dance business is extremely good, while his exhaustless wit and pleasing vocal powers all tendering him unsurpassed as an end man. Mr. J. H. Talbot is another eccentric comedian and vocalist who is greatly admired. Messrs. Fraser, Dempster, Palmer and Hoskinworth, the sentimental vocalists, are honored with numerous encores, and the musical act of "The Clothes Dealer," by Emerson and Palmer, causes great merriment. The instrumental performances are a pleasing feature of the programme. A new bill is announced for the present week. Matinee on Saturday.

WALLACK'S THEATRE.—That delightful burlesque of "Kenilworth" has been revived by the Lydia Thompson troupe. It is a beautiful and fitting finale to a brilliant season. If luminaries are the choicest features of the several novelties that preceded it, and it employs the various talents of the gifted troupe to the best possible advantage. The Thompson troupe have met with more favor this season than ever before. They have, as usual, introduced to us any quantity of new songs and flash faces, among them (let us forget, if we can, Rose Coghlan), have been several who will haunt us with their sprightliness and beauty until Lydia returns. This is the last week of the troupe at Wallack's. "Kenilworth," the neatest, the nicest of burlesques, will be given every night, and on Saturday next the season will close here with a grand benefit to Miss Lydia Thompson, who, we all know, has instigated and executed most of the mischief herself, so far, and who will, on this occasion, have the town at her feet.

SAN FRANCISCO MINSTRELS.—St. James Theatre—Messrs. Birch, Backus and Wambold are now perfectly satisfied that they made an advisable change in removing to this town, as the support recorded them in their new abode is far in advance of anything experienced even in their palmiest days in Broadway. The performances remodeled by the company are extremely attractive, something new being introduced almost every evening, so that one can visit the St. James Theatre frequently, and find novelty with each visit. Beaumont Read is gaining popularity very rapidly, and the other members of the troupe continue up to their old-time standard. Matinee on Saturday.

BRYANT'S MINSTRELS.—The twenty-third street opera house has rarely contained a more enthusiastic audience than the one's that have greeted this excellent company since their return to us this season. Dan Bryant's minstrels consist of twenty-four performers, and, among them are such names as Dan Bryant, Kelly and Leon, Nolee Seymour, Dave Reed, W. H. Rockwell, Barney and Emerson, all of them are, as announced and heralded by the press, the best, and one of the strongest company's that have ever been gathered together. The first part, entitled "The Laughing Shakers," is based on the respective ends, Wm. H. Brockway in the middle, and Norman, Dwyer, Templeton, D'Alberte, Raymond, Solo Vocalists, is a constant feast of music, wit and fun. The second part introduced "The Only Leon," in a well selected song, entitled "When Sammy Comes Home," and as "Madame Pokey Lightfoot." It is a matter of difficulty to review the merits of an artist, who has no equal in a specialty he has made his own. Tumultuous applause accompanied each encore, and as the burlesque of Lemon proved, he confirmed his position at once with the audience, who were evidently gratified with his lyric efforts. Dan Bryant and Nolee Seymour follow Leon, with a new negro act, called "Up in Boltom." In fact each and every one of this large company may be classed as the best that can be got, and there should be no mistaking the fact. We advise all to pay Bryant a visit, if they do not come away tired with laughter, it will not be Mr. Bryant's fault

PATTI AND MARIO.—Mr. Strakosch's admirable combination, one of the most brilliant ever offered to the public, is now complete, is creating great interest in musical circles. Mario is the great historical tenor of the century, and Carlotta Patti is the sweetest singer of our age. We are thus offered in one entertainment the fame and the fascination of two eras. It is not often that concert goers of this generation are presented them. The last concert of the Patti-Mario troupe takes place next Tuesday night, at Steinway Hall.

WHITE'S ATHENÆUM.—This first-class Broadway house is in the flood-tide of success. Novelty after novelty is presented, and the entertainments crowded with everything that is fresh delight the crowds who fill this beautiful bell night after night. J. H. Budworth has now, with others, been added to the large company, and so rapid are the changes, so incessant the fun, that it is difficult to characterize the special features. There is no doubt what Charley White has hit upon exactly the kind of entertainment that is most popular. He is himself no small part of the attraction, and he has succeeded in providing a Broadway Variety Show where a man need not be ashamed to take his wife and children. Matinee performances are given on Wednesdays, and the bill is then, in every sense, as full and as good as in the evening.

BOOTH'S THEATRE.—The appearance here this evening of Dion Boucicault is the dramatic event of the season. Already across the world over as the most prolific and successful playwright of the century, it remains for a new generation of playgoers here to discover in him one of the best actor dar ky. His reappearance in one of his best roles, that of Shawn in "Arrah-na-Pogue," is felicitous, for the support of the gifted Mrs. Boucicault in the part of *Arrah* is an additional attract ti n that has made the dramatic event of general interest. In addition, Mr. Sidel Barry, a Londoner, comes as an extraordinary player, appears as *Michael Feeney*, and Miss Gunnis as Stuart and Mr. C. Alexander make their first appearance in it. It will thus be seen that with the regular and full cast company of Mr. Booth's Theatre this celebrated play is most thoroughly equipped, and when we add that it has been produced as it never was before under the eye of the play-wright and from his original models, it will be seen that it justly becomes this our important theatric novelty of the moment.

RUBINSTEIN.—The great lion of the moment is Rubinstein. His concert to night, at Steinway Hall, will be a marvellous assemblage of the musical public of the Metropolis. A greater interest was never felt in a celebrity than in him. The troupe is a first-class one. Mlle. Liebhart, the prima donna, said to be the best dressed woman of the season, and Mme. Ormeni, the great comralto, have already created a sensation. Mr. Grau's season opens with unexpected *eclat*.

WOOD'S MUSEUM.—The management of Wood's Museum are assuredly second to none in this city for enterprise and liberality of catering. In addition to a stock company, embracing nearly forty artists, a supplementary burlesque org anization, comprising star performers of great celebrity, are retained upon the establishment. All pieces are produced with due regard to scenic and other effects, while the costumes and appointments are always exceptionally fine. The style of management most necessarily occurs for the theatre great popularity, while the museum department continues, as formerly, an immense attraction to the city. "Chow Chow" is a burlesque which displays the merit of scenic beauty, splendid costumes, and an incessant and constant variety of action. It is a reprise with taking music and the best of dancing, and it employs the talents of some of the best burlesque actresses that ever came to America. Miss Lisa Weber, Miss Markham and Belle Howitt are universal favorites, and would ensure the success of any burlesque. The afternoon performances at Wood's Museum continues to be justly popular. An entire change of Matinee bill this week will interest the public.

UNION SQUARE THEATRE.—The Union Square Theatre was always a pretty place, even when it was used exclusively for variety performances, but now, fitted up anew, there is not a place of amusement in the town that can surpass it in point of neatness, convenience nor in its tasteful richness of its decorations. People appreciate it as things, and they will be giving a generous patronage upon the establishment. The opening play of "Agnes" has made a genuine hit. We have already published the full cast, and must accord hearty praise to all concerned for their efforts, but there are several entitled to more particular mention They are Miss Ethel, who plays *Agnes* with grace and a delicate, womanly feeling, Mr. Mark Smith, who has a small part but invests it with an importance that it would rarely attain in any other hands than his, and Mr. Harkins, who, as the faithless husband, acts discretly and forcibly. Then there are Miss Pressy Mordaunt, Miss Phillis Glover, Miss Jennie Lee, Miss Mattayer, Mr. Lamb, Mr. Parkes, Mr. Barnet, Mr. Leonards, Mr. Mackay and Mr. Montgomery, who play their respective parts very ably. None of the parts, with the exception of the leading one, are strong, and the members of the company deserve all the more credit on that account for doing their duty so well The scenery, as we predicted, is very handsome. The bombie of *Agnes*, the interior of the Grand Opera, the *salon* in *Agnes'* house, and the private office of the Prefect of Police are beautifully realistic scenes.

IRVING HALL.—The Sunday night concerts have been opened at Irving Hall, and should at once become very popular, the price of admission being placed as low as fifty cents, and the attractions to be submitted of the highest order being very great. Messrs. L. F. Harrison and E. Uhlig are the managers, and tickets may be had at almost any of the prominent tick t offices throughout the city.

We know not who penned the graceful tribute to Rubinstein which Mr. Grau has beautifully issued, but there are internal evidences that it must have flown from the polished pen of a Ruskin, a Grant White, or a Darcy. It is all but that such beautiful thoughts and such exquisite language are successfully employed in the cause of art.

Mrs. Howard Paul, we understand, comes back to the stage after her long and successful career in "Drawing-room Entertainments." She has signed a long engagement with Mr. Bouccicault for Covent Garden, where she is to play a leading and novel part in "Babil and Bejoo."

The Theatre Francais has just been in danger of losing one of its most charming actresses. Mlle. Croizette had been suffering from a nervous fever, when in a moment of delirium she jumped from her bed and ran to a drawer in which there was a charged revolver. Fortunately her mother was by and wrested the arm from her.

"Nym Crinkle's" last article was entitled "Joyous Imbecility." We have read the article and we pronounce the title one of the most appropriate he has yet chosen.

The new musical act per paper, the *Arcadian*, is a weekly. Its prospectus is brief and to the point. It says the paper will be devoted to concerts, theatres, pictures and artists. The enterprise has met with the warmest encouragement from all classes interested in art. There is a great need of a good musical sheet in New York, which will be up with the times, and able withal.

At a public table the other day, two "gentlemen" got into vehement dispute upon a subject of which they were profoundly ignorant. A large dog, whose slumbers on the hearth were disturbed by the altercation, rose up, and began to bark, furiously. "Hold your tongue you brute," said an old gentleman, who had been quietly sipping his wine; "you know no more about it than they do." The table was instantly in a roar, and the brawlers were abashed.

DEMOREST'S MONTHLY MAGAZINE, for October, is resplendent with all the new and fashionable styles for Ladies' and Children's dress for the Fall and Winter. The literary contents of this number combines a varied and entertaining selection of Stories. Music, and much useful readi g

DEMOREST'S YOUNG AMERICA, for October, has its usual store of entertaining stories and other novelties for his juvenile friends, which cannot fail to please, and make them more intelligent and useful. The new and attractive list of premiums offered to the subscribers of *Demorest's Young America* for 1873 are among the marvels of enterprise and liberality.

A broom, with a heavy handle, was sent as a wedding gift to a bride, with the following sentiment:

"This trifling gift accept from me,
It's use I'd recommend:
In sunshine use the handy part,
In storm the other end."

A woman who has never been pretty has never been young.

The ties that connect business men with the public—advertising.

One can always find a sheet of water on the bed of the ocean.

How can a very "low" ball-dress be "highly" improper?

Acrobats of every household—Pitcher and Tumbler.

Theatrical Query—Is the Lady of Lyons a lioness?

Military tools—"Files" of soldiers.

A Long Race—The race of man.

A very helpless Pittsburgh tailor advertises for "one or two sturdy girls to help on pantaloons."

The performer on the kettle-drums at a certain Staat's theatre in Saxony was very fond of doing a dram now and then. During the representation of a grand five-act opera one evening, he felt a craving for a little drop; he smacked his tongue again and again against the roof of his mouth, without having a chance for two long hours of satisfying his inclination. At length, he saw an opportunity in the fourth act, where he had a rest of sixty bars. The temptation was too great, he could no: resist it, for the wine shop was only a few paces from the theatre. Scarcely had he finished his last roll upon his drums, ere he laid down his drumsticks, and, as if he had been shot, rushed out of the theatre towards the wine shop counting all the while: One, two, three, four, seven, eight, nine—he enters—eleven, twelve—the shop. Thirteen—Good evening—fourteen, fifteen—small go of brandy—sixteen—but quick—seventeen, eighteen, nineteen—here!—thank you (drinks)—twenty, twenty-one, twenty two, twenty-three—(drinks)—twenty-four, twenty five, twenty-six—(drinks, "A-h-h!")—twenty-seven, twenty-eight—here is—twenty-nine—the money!—thirty, thirty-one—another go of brandy!—two, thirty-three, thirty four—(go is brought)—thirty-five—(he drinks)—thirty-seven, thirty-eight, thirty-nine, forty—here it—forty-one—the money—forty-two, forty-three—Good evening—forty-four—Landlord—forty-five, forty-six—I'm rather—forty-seven—pressed for time—fifty, fifty one, fifty-two—He again wends his way to his place in the orchestra, where, as he counts fifty nine, and—bang! as he counts sixty, he joins in the *tutti*. If that is not making the best use of one's time, it would be difficult to say what is.

Schwab's opinion of "Chow Chow"—Pickles.

Public opinion of the same—Red Hot.

Nestle's Lacteum Farina.

Mother's Milk substitute recommended by eminent physicians.

Some gentlemen are remarkably particular about their appearance in the parlor or on the street, others are careless and pay little attention whatever to the important matter of dress. We cordially recommend COLFAX & OVERTON, Merchant Tailors, 234 and 235 Broadway, to gentlemen who take a pride in being stylishly dressed. The store is always well stocked with fashionable fabrics and their artists first-class.

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THE FIFTH AVENUE JOURNAL
Every Wednesday.
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Fashionable Gossip.

Governor Bullock and family, of Massachusetts, Mr. James R. Osgood, publisher, of Boston, are among the arrivals in Paris.

Grand Duke Alexis has sailed from the Cape of Good Hope for Amoy, China.

Mr. William J. Florence, the well-known and favorite comedian, arrived from Europe last week, bringing with him a rare dramatic novelty.

The Princess Salm-Salm, well remembered in this city, has become a convert to Catholicism, and, weary of fashionable life and the world's people, has entered a convent at Innspruck, in the Tyrol.

The venerable German Field-Marshal Von Moltke is living quietly in the little Silesian town of Schweidnitz. He can be seen there every day in a long black frock-coat, smoking an enormous pipe, and reading the newspapers at the only *cafe* in the place.

Professor John Tyndall, the celebrated naturalist, intends to visit this country in October.

Colonel Wickham Hoffman, Secretary of the United States Legation, Paris, has been on a visit to the Isle of Wight, but returned to his post on the 1st of September.

Mrs. D. P. Morgan and family were among the passengers for Europe on Saturday, by the steamship *Adriatic*.

Adjutant Fitzgerald, of the Seventh Regiment, was recently married to Miss Venplanck, of Fishkill-on-the-Hudson.

Judge Emmett and family, 4 East Thirty-eighth Street, Mr. A. R. Strange and family, Hastings-on Hudson, and Mr. Joseph Potter, 129 West Twenty-second Street, arrived from Europe last week.

A brilliant and fashionable party of ladies and gentlemen were yachting last week off Newport, un board the *Kingfisher*, Captain Purry Belmont.

Madame Pauline Lucca has taken up her residence, for the winter, at No. 17 East Fourteenth Street, and not at the Clarendon, as has been incorrectly stated.

Mr. Joseph H. Crowell and family, 52 Livingston Street, Brooklyn, Mr. William Fanning, Jr., 37 West Thirty-ninth Street, Dr. J. W. Howe, 36 West Twenty-fourth Street, and Major W. D. Hyde, U. S. A., were among the departures for Europe last Saturday.

Mr. William C. Rhinelander and family, 14 North Washington Square, now travelling abroad, are expected home in about six weeks. The Misses Rhinelanders have been much admired in Europe.

The beauty of fall bonnets consists in their rich fabrics, exquisitely combined colors, their tinted feathers, bronzed leaves and fine lace. Of their heterogeneous shapes there is little to be said—they are simply caricatures, and fashionable milliners say they must be greatly modified to make them popular.

Mr. George K. Davis, of 20 East Twelfth Street, was married last week at Pittsfield, Mass., to Miss Cornelia G., daughter of the late Mr. Robert Colt, of that city. The wedding was celebrated at the residence of the bride's mother, and was a very elegant and fashionable event.

Mr. Edmund Yates, the eminent English author, was given a reception and banquet on the 16th inst., at the Lotos Club. A number of prominent gentlemen, in the musical and literary world, were present.

We understand that H. I. Hoffman, Esq., the well-known dramatic critic, is engaged upon a work which will soon be published, under the title "What I know about Theatres," and from his well-known literary abilities we have no doubt that the work will meet with ready sale.

Mr. Matt Morgan, of *Frank Leslie's Illustrated Newspaper*, is at work upon a huge painting for Nibblo's Theatre.

The "Atheneum," one of the most promising young literary societies of our city, is in a flourishing condition. A series of entertainments will be given during the coming season, and the public can expect an intellectual treat.

Fifth Avenue has a new and very aristocratic hotel, the *Grosvenor*, located on the north-east corner of Youth Street. It is fitted up in gorgeous style, and already every room has been rented to Metropolitan families of wealth and social position for the ensuing winter—Mrs. Watts Sherman, Mr. Arthur Gilman and family, General Ward and Mr. H. T. Brown and wife among the number.

It is said that the fashionable weddings this Fall and Winter will be conducted after the English style, the bridegroom proceeding first to the church and waiting there for the arrival of the bride; no groomsmen.

The low-necked bodices of most ball-toilettes are made with very long points before and behind, a style which imparts slenderness even to the most robust figures. Frecility is not, however, fashionable at present, and many of our belles are taking cod-liver oil to attain the requisite degree of plumpness.

Mrs. J. Bancroft Davis, wife of the American agent at Geneva, Switzerland, resides in a beautiful villa on the borders of Lake Geneva, and has given, during the session of the Tribunal, a series of very elegant social entertainments. Mr. Davis is a nephew of the Hon. George Bancroft, United States Minister to Prussia.

"Idlewild," the home of the late N. P. Willis, the poet, at Cornwall-on-the-Hudson, is owned and occupied by Mr. Courtney, 344 West Thirty-Fourth Street. The estate is one of the finest on the Hudson.

Captain Lopez, of Stonington, Ct., recently gave a entertainment at his country seat to the Brooklyn Yacht Club. It is spoken of as having been an unusually fine affair.

Miss Fanny Lowenstein, of West Twenty-eighth Street, daughter of Henry M. Lowenstein, the well known real estate broker, and a beautiful society favorite, has returned from a four months' sojourn at Saratoga.

Hon. Hamilton Fish has returned to his residence in Washington.

A daughter of General Birney is learning to set type in the office of the Boston *Gazette*, as a qualification for editing a paper in the South.

Hiram Powers is now Sir Hiram, having been made, by the Emperor of Brazil, a Knight of the Order of the Rose, "Carry the News," etc.

General John A. Dix spends the greater portion of his time at his summer home, Homestead, L. I.

Countess Blancherry, who, in one of the battles of the Franco-German war, fought, with a musket in her hand, as a common soldier, has just had the Cross of Legion of Honor conferred upon her.

Theatrical Items.

On Monday, September 30th, the well-known and popular actor, Mr. Dominick Murray, will make his re-appearance at Wood's Museum, in his great sensational drama, "Escaped from Sing Sing," which has met with such unvarying success at each representation. Mr. Murray's attainments are unquestionably of a high order, and his return to the museum will be heartily welcomed by his many friends and the public generally.

Mlle. Theresa has arrived in Paris from Russia, where she has been fulfilling a very lucrative and successful engagement. The Russians prove their civilization by glorifying Theresa as well as worshipping Patti.

Mlle. Albani, the Mignon of the Pergola Theatre in Florence, and the star at Covent Garden during the past season, has arrived in Paris.

The Lyceum Theatre, London, will re open with a new and original historical drama by Mr. W. G. Willis, entitled "Charles the First." In this Miss Isobel Bateman will play *Queen Henrietta Maria*, and Mr. Irving the *King*. The part of *Oliver Cromwell* will probably be sustained by Mr. Belmore.

The Opera Comique, in Paris, after being thoroughly renovated, will be re-opened this month; new works by MM. Paladilhe, Bizet, Ernest Gaultier, Reyer, Dubois, &c., are promised; B. Godrod's "Romeo et Juliette" will also be brought out, and Meyerbeer's "Perdon de Ploemel" (Deborah) will be revived.

We learn that the Lyric Club, for artists and amateurs, is now forming in London, under very distinguished auspices, with a very high subscription, to maintain its exclusive character.

Mr. Charles Mathews will make his re-appearance in London, at the Gaiety Theatre, on Monday, October 7th, and will play duris g his two months' engegement, a round of his favorite character.

Sir Michael Costa has left London on a tour in France, Italy and Germany, to study the present condition of the lyrical drama in those countries.

Miss Jennie Hughes, the favorite vocalist at the Comique, is reported to be engaged for the opening extravaganza at Niblo's.

The costumes, models of scenery, &c., for "Pygmalion and Galatea," have been received from England by Mr. Wallack.

Signor Bevignani has been appointed conductor at the Imperial Opera House at St. Petersburg, for the ensuing season.

Brida, composer and pianist professor at the Milan Conservatoire, has died at the age of thirty-six. He leaves a MSS. opera, "Maria Antonietta," not yet represented.

"Paris dans l'Eau," is the title of a dramatic absurdity, by MM. Blondeau and Monnet, produced at the Folies Dramatiques. In this Mlle. Scrivanock obtained a great success.

Mlle. Alphee Perron, first-class danseuse in Paris, has died ut Nice, aged twenty-three, leaving £1,000 to the poor.

A grand musical competition is now in preparation at Geneva for the 24th, 25th, and 26th of the month. More than a hundred choral instrumental societies are expected to attend.

Mlle. Desclee will create the chief part in Mr. Carr Thomas's new play of "La Femme de Clande," which is to be brought out at the Gymnase. There is also an important one for Mlle. Blanche Pierson.

The architects of Her Majesty's Opera House in the Haymarket deny the statement that there are any acoustic defects in the building, or that there has been any trial, as alleged, of the fitness of the building for Italian operas

The Ninth (Queen's Own) Lancers have erected a large marquee in the rear of the Royal Marine Barracks, at Woolwich, and the other night gave a "grand circus" performance for the amusement of the garrison. They have a well-trained stud of trick horses and ponies, and some of the non-commissioned officers and men displayed extraordinary skill in feats of horsemanship and gymnastic exercises. The Hon. E. Willoughby officiated as clown.

The Tamberlik Italian Opera Troupe, which will appear at the Academy next spring, comprises the following artists:—Soprani, Mme. Bianne, Mme. Baili Pacli and Mlle Bailini; contrali, Mme. Natali Testa and Mlle. Beaicolini; tenori, Enrico Tamberlik, Roncoui, Ruggieri and Testa; baritoni, Signors Peregi, Mari and Bartolini; bassi, Rossi Galli, Ricciardi and others. The season begins at Tavon Theatre, Havana, on the 15th of October, and the troupe afterwards will visit New York, Boston, Philadelphia, Washington, Baltimore, Cincinnati, Chicago, Louisville, St. Louis and New Orleans.

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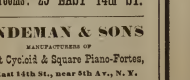

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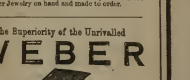

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Saturday Evening, April 21,

The fine Drama of

Don Cæsar De Bazan,

With New Scenery, New Costumes, and all the Original Music, a Great Cast, Full and Efficient Chorus and Ballet.

Don Cæsar.....Mr. Lester Wallack

His Eleventh Appearance in Twelve Months.

Charles II., King of Spain.....Mr. Charles Fisher
Marquis de Rotondo.....Mr. John Gilbert
Lazarillo.....Miss Mary Barrett
Don Jose de Santarem.....Mr. T. B. Ringgold
Judge.....Mr. G. Browne
Captain of the Guard.....Mr. W. H. Pope
Pacolo.....Mr. Graham
Lopez.....Mr. Leonard
Pedro.....Mr. Ward
Maritana.....Miss Madeline Henriques
Marchioness de Rotondo.....Mrs. John Sefton

Act Second.

PAS DE DEUX ESPAGNOL by **Mlle. LINA WENDELL**, who has been especially engaged, and **Miss Louise Carman**.

The Scenery will comprise—

Act I.
Market Place and Wine House in Madrid.

Act II.
Saloon in the Palace of the Marquis de Rotondo.

Act III.
Room of a secluded Chateau in the Forest.

The Orchestra under the Direction of Mr. EDWARD MOLLENHAUER, will perform the following selection:

Overture—Bellario.....DONIZETTI
Selections—Ernani.....VERDI
Waltz and Galop—Clara Clarita.....GOUDWIN
Waltz—Valse.....GOUDWIN
Polka—Favorite.....MOLLENHAUER

Notwithstanding the immense success of **DON CESAR DE BAZAN**, in deference to the numerous applications at the Box Office, Bernard's last new Comedy

HOW SHE LOVES HIM,

will be repeated MONDAY.

TUESDAY,

DON CÆSAR DE BAZAN

will be performed.

Mr. WALLACK'S series of performances will terminate SATURDAY, April 28th.

A most attractive NOVELTY is in preparation.

The FREE LIST—Excepting the Press—is entirely suspended.

Stage Director.....Mr. John Gilbert
Prompter.....Mr. J. S. Wright
Treasurer.....Mr. Theodore Moss

PRICES:

Admission.....Seventy-five Cents
Reserved Seats in Dress Circle.....One Dollar
Orchestra Chairs.....One Dollar and a Half
Family Circle.....Thirty Cents
Private Boxes, Admitting Seven Persons.....Ten Dollars

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M. GREGG,

No. 19 FIFTH AVENUE,

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FRENCH MANTILLAS,

FOR SPRING AND SUMMER WEAR,

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Knobby Suits and Spring Overcoats,

At prices that all can afford to buy.

WHITE, WHITMAN & CO.,

235 Broadway.

Latest Fashions.—Bradley's Duplex, see Advertisement on Fourth Page.

AMUSEMENTS.

SATURDAY, APRIL 21, 1866.

ACADEMY OF MUSIC.

Mr. Leonard Grover.....Manager.
GRAND GERMAN OPERA.
This afternoon, Saturday,
A GRAND GALA MATINEE,
Auber's charming Opera,
FRA DIAVOLO,
will be given with a great cast.
Admission to Matinee, $1 to all part of the House, no extra charge for reserved seats.
Monday, April 23, only time of
LES HUGUENOTS.
Admission to Parquette and Dress Circle One Dollar; Family Circle, Fifty Cents; Amphitheatre, Twenty-five Cents.

L. WALLACK'S.—This Evening, the fine Drama, entitled,
DON CESAR DE BAZAN,
will be presented with new scenery, costumes, mise en scène, and a full and efficient dramatic company.
The Box Book for Mr. Wallack's nights is now open.

NIBLO'S GARDEN.—This Evening,
Miss HATEMAN,
The celebrated American Tragic Star, who is engaged for a limited period, will make her sixth and last appearance as Julia, in Knowles' celebrated play, the
HUNCHBACK,
supported by Mr. J. C. Cowper, as Master Walter, Mr. Chas. Fisher, as Sir Thomas Clifford, Miss Ida Vernon, as Helen, and the other characters by the strong and efficient company.
On Monday will be produced Mrs. Lovell's fine play, INDORAH, THE BARMAID'S WIFE, with Miss Bateman in her great role of Parthenia.
Doors open at 7:45. Curtain rises at 7:45. Seats secured six days in advance.

WINTER GARDEN.—
This evening, Mr & Mrs. BARNEY WILLIAMS will appear in the Legendary Drama and Fairy Spectacle, entitled, the
FAIRY CIRCE.
To conclude with the Petite Comedy, entitled,
THE CUSTOMS OF THE COUNTRY;
Or, The Yankee Bride.
Mrs. Barney Williams.....as.....Melissa
Doors open at ½; commences at ¾.

BOWERY THEATRE.—Absolute and unqualified success of the Magnificent Production of the Splendid Roman & Spectacular Drama, from the French of Alex. Dumas, entitled,
THE THREE GUARDSMEN!
In a style of magnificence far surpassing all previous Dramatic Efforts, with new scenery by Mr. Smith; music by Theo. Bicker, machinery by W. Vanderhoff, costumes by J. Bullock, appointments by R. Bowers, and with all will be presented Every Evening until Further Notice, with a cast of characters unsurpassed, but never excelled, including Mrs. John Wood, Miss Lizzie Weston, Miss Ada Dyas, Miss Moore, Messrs. Lester Wallack, J. H. Stoddart, W. Stuart, George Holland, J. B. Studley, C. W. Garthorn, G. R. Morton, J. Lewis, W. H. Hall, F. Leigh, C. H. Rockwell, and every member of the Company. Doors open at 7:45. Curtain rises at 7:45. Seats secured 6 days in advance.

NEW BOWERY THEATRE.—MISS LEO HUDSON makes her 1st appearance this Evening, and will enact her great character of General Israel Putnam, in the great National Drama,
PUTNAM; OR, The Days of '76.
As this is the last week of the season, we will have a sterling dramatic actress in the peculiar line of advance all to go and see her.
The startling drama, entitled,
CARTOUCHE
will follow, and the performance conclude with
ST. VALENTINE'S DAY.
On Monday evening, a new Drama will be produced with the following cast, entitled,
PEGGY LEE; OR, Love's Victory.
Doors open at 7 o'clock; to commence at 8.

FOX'S OLD BOWERY.—This evening
Owing to the great demand for a further representation of Mr. Fox's great Drama, the manager must have been induced to continue
JACK AND GILL
for a limited period
The Entrance will commence with
IVAN THE HAMMER.
And conclude with
JOHN SCHMIDT.

BARNUM'S AMERICAN MUSEUM.—Broadway, between Ann and Fulton Streets. An other addition to Barnum's Museum.—Mr. Albert Kreling at 2 P.M. A Grand Mythological Spectacular Drama, specially adapted for the Juvenile Visitors, THE EARTHQUAKE; OR THE SPECTRE OF THE HILLS. With new and gorgeous scenery, terrific dramatic contrivances, and in which the grand Ballet of Nymphs, Fairies, Sylphs, &c., will appear in the Grotto of Neptune, under the direction of Mons. Celeste and Mlle. Celeste Celeste. First appearance of the Phenomena, Master Alley Thaxter, Aged Twenty-Four Men, Four Years Old, whose performance is pleasing and remarkable. A startling wonder, THE SPHINX, a remarkable and unexplained mystery. American Bird Show, comprising the Largest Collection of the rarest species. Great Living Curiosities from all parts of the World. Also, the Great Model Artist Group Historique, Washington Crossing the Potomac, Cosmoramas, Learned Seal, Happy Family, Grand Aquaria. 300,000 Curiosities. Admission, 50 cents; children under ten, 25 cents.

NEW YORK CIRCUS.—Fourteenth-street, opposite the Academy of Music.—The finest week of the New Double Circus Troupe, and the world renowned Equestrian Artiste, Mlle. Carlotta de Berg, the first week she ever appeared. Grand Ballets and exciting feats are received nightly by crowded and very fashionable audiences. Twenty star performers—riders, vaulters, &c. Every evening will be presented brilliant and diversified programmes of Novel Aerial Acts, introducing the talented company, and the most splendid stock of Horses and Ponies Unrivalled in Equestrianism. Matinees at 2 p.m. every Saturday. Doors open at 7:30. Performance to commence at 8. William Burton's Unsurpassed Jockey to Beat Time.

M. E.—Mlle. Carlotta De Berg, from the Circus Napoleon, Paris, will appear on Monday Night, April 23.

The Stage.

A JOURNAL OF MUSIC, THE DRAMA, ETC.

All Communications should be addressed, "THE STAGE," Office, 26 Gold-street.

The Journal of Amusements is the only authorized Programme published in the following establishments:

Irving Hall,
Academy of Music,
Wallack's Theatre,
Winter Garden,
Niblo's Garden,
Olympic,
Barnum's Museum,
Fox's Old Bowery,
New Bowery,
American Theatre,
New York Circus,

"I have brought only a nosegay of culled flowers, with nothing of my own but the thread that ties them."

DRAMATIC AND MUSICAL.

Patti is now making, on an average, two hundred and fifty thousand dollars per annum; she even, here is an hereditary talent. Her mother, Mlle. Barili, was a celebrated cantatrice; for her Donizetti wrote his "Assidio di Calais." Mlle. Barili was a very early age the tenor Salvatore Patti, with whom she married, and a host of lyric drames. Four children were the result of the marriage, the eldest of whom is married to Maurice Strakosch, Adelina, who prefers concerts to operas; Carlo, who is in the Italian army, who married Effie Germond; and Adelina, born February 10, 1843. At five years of age Adelina's mother found the child rehearsing the part of Norma, after having seen her mother act it on the stage in New York. Alboni heard of the child and went to see her. She asked her to sing. Adelina hid herself under a bed. Alboni told her she should not emerge from her retreat till she had sung an air of the "Somnambula." Adelina executed it lying flat on the floor. Alboni released her tiny prisoner, and, kissing the child, said, "To nous ferai toutes deux honneur!" The first time that Adelina sang in public was at New York, at eight years old. She stood on a table in order to be seen. Mme. Patti's success was immense. At Port-au-Prince she was bitten by a scorpion, and rescued by a negress from death; she was shipwrecked on her passage thence to Havana or Cuba, and when landed was all but killed by an earthquake. From thirteen to sixteen she gave up all regular study, and merely sang operas by ear, learning from her brother-in-law's performance. At seventeen she had thus acquired a perfect knowledge of nineteen operas, and made her *début* in November, 1859, at New York, as Lucia; on the 14th May, 1861, in London, in the "Somnambula;" and on the 17th November, 1862, in Paris, in the "Somnambula." She made £8,000 out of a single concert in London, whereas Grisi never gained a higher sum than £2,400 by any single performance. Tagliosi once at St. Petersburg made £8,000, and Baron Rothschild for two songs executed at his house sent her £400 last spring. She realized from the Italian Opera alone, in a single season, £34,000. "La Diva has found the Philosopher's stone.

The Court of Napoleon III. contains a grand marshal of the palace, a grand almoner, grand chamberlain, master of the hounds, master of the horse, and eighteen aides-de-camp of the Emperor each of whom receive $12,000 a year. There are four prefects of the palace and twelve chamberlains, whose salaries are $2,500 each. The private secretary has $8,000, his assistant $2,800, and the police inspector of the imperial residences has $4,000. The Cabinet ministers are paid $20,000 each, and their secretaries from $3,500 to $5,000. There are seven privy councillors who are paid $30,000 each. The senators get $1,500 a month; their salary is $6,000 each. The President of the Senate has $50,000; the Vice-President, the *grand referendaire*, and the Secretary, $12,000.

M. Prevost Paradol, of whom there is so much talk in Paris just now, is well known for his love of horsemanship, as well as his little regard for the present dynasty. A curious circumstance happened to him a few years since. Being unable to keep a stable of his own, he had hired a horse from a dealer. It was a strong, spirited animal, and off he galloped on it to the Bois. There he fell in with the Prince Imperial, attended by a small escort of dragoons. Just then the bugler blew a call, at the sound M. Prevost Paradol's horse pricked up its ears and suddenly joined the troop. In spite of all his efforts to prevent it, the young journalist was carried along with the escort, and had to ride into the courtyard of the Tuileries in attendance on the Prince. It turned out he was mounted on an old cavalry horse.

Gustave Doré, it seems, is not to illustrate Shakespeare, after all. A publisher offered him four hundred thousand francs, but he demanded the round sum of a million. For the fables of La Fontaine, upon the illustrations of which he is now employed, he receives five hundred francs for each one, and it is said that after making his studies he draws two a day, for which he receives cash on delivery. He may be seen almost every day now at the Jardin des Plantes, studying the movements and peculiarities of the animals which will occupy places in this great work.

Victor Hugo rises, winter and summer, with the sun. He lights his fire and makes his coffee; then he writes, reads, or composes until eleven, and during that time no one troubles him in his meditations. At eleven, whatever the temperature may be, he goes out on the terrace of his house, which is on the same level as his room, and makes long ablutions with cold water. Then comes the breakfast hour, devoted to family chat and the reading of newspapers and letters. This meal generally lasts for an hour and a half. Then the poet takes long walks across the island. He is very fond of walking, and often stops before the points he especially admires. He is not much given to eating. His table is simply cut, and he is never troubled with the dishes before him. Although he has a good appetite, he is moderate, and no one can say that he has seen him commit the least excess. Victor Hugo goes to bed early, generally at ten o'clock. Pen, ink, and white paper are placed on a table nigh him. Often, in his broken sleep, he jots down the thoughts that pass in his mind. Sometimes he wakes in the dark, and makes hieroglyphics that in the morning he alone can decipher.

M. Prévost Paradol, the new member of the French Academy, was presented to the Emperor, at the Tuileries, on Sunday last, in accordance with the established custom. The new academician was accompanied by M. Guizot, M. Villemain, perpetual secretary of the Academy, and M. Saint-Girardin, who supplied the place of his brother-in-law, Count Rouhaldat, for the time being absent. After the formal introduction had taken place, the Emperor turned to M. Guizot, and remarked that he was pleased to see him looking so well, and, above all, that his increasing age had no effect on his mind or talent. At this compliment M. Guizot, of course, bowed. The Emperor then observed to him that he appeared to spend most of his time in the country, to which M. Guizot replied, "Sire, I there work and take a siesta." Turning to M. Prévost Paradol, the Emperor said that he always beheld with satisfaction men of merit such as he admitted to the ranks of the Academy, and his only regret was at not finding them among his friends. "I regret it also," replied the new academician. "You were severe," continued the Emperor, "on the Abbé Constitution in the 'Life of Cæsar;' for I remember to have read a work of yours, published five or six years ago, the 'Essai sur l'Histoire Universelle,' in which you spoke of Cæsar in terms not very different to those which I employed. Our opinions were then not so opposite as they appear to be now." To this observation M. Prévost Paradol made no reply. The Emperor again turning to M. Guizot, reminded him of Fontaine's remark to Napoleon I., "Sire, leave us liberty in the republic of letters." "Yes, M. Guizot," added the Emperor, "absolute liberty of appreciation." Then bestowing a few complimentary phrases on MM. Villemain and St. Marc-Girardin, and bowing to the party in turn, the Emperor brought the audience to a close.

The Emperor and Empress were present at the first performance of M. Emile Augier's new comedy, "Le Contagion," at the Odéon. The piece, like nearly all modern French comedies, treats of matters of the present day; the chief character is the Baron D'Estregaud, who fills the chair of several public companies and speculates largely on the Bourse. Like all Frenchmen of this class, he is represented as a man of very loose morals, and on his different critiques much of the plot of the piece turns. One of the schemes in which he is mixed up is the Grand Gibraltar Canal, which some French engineer has planned, and whose rights the Baron desires to acquire, so that he may sell the project, at an enormous profit, to the English Government, whom he conceives will never consent to such an interference with their interests in the Mediterranean. A notable incident connected with the Emperor's visit was the assembling of a crowd of students outside the theatre at the close of the performance, and who followed the Emperor's carriage, shouting out, "Spare the Luxembourg Gardens!"

A Washington correspondent, writing of the appearance of the fashionable thoroughfares of the Capital on pleasant afternoons, says that most of the foreign Ministers have carriages with drivers in livery. Gen. Grant, when alone, appears in a top buggy with a gray nag; Secretary Seward rides in a two-horse cab; the Secretary of the Navy looks like a country merchant on horseback; Senator Sprague and his beautiful wife attract much attention in their handsome open carriage, and not so much as Senator McDougall does on horseback.

A New York artist has painted a portrait of Miss August Evans, author of "Beulah" and other books, and a lady correspondent thus describes the face: "It is an unlike the Southern type as possible. Those eyes might have caught their hue from the azure of the North, and that fair hair never meddled with the sultans in Indostan. The brown hair is gathered back from a broad, high brow—Beulah Benton's brow—revealing not the delicate shell-like ears. The eyes, of a deep gray blue, are wonderfully keen as to the intelligence. The nose just touched with sapphire, the mouth, which nature made to be beautiful, and which has grown a little over upper lip, and is slightly sour about the corners; yet with the simple white robe and the rose at her throat, you see the portrait of a lovely woman."

The *style Rapière* is on the increase, both as to the weapon and the wearer. Of the latter, several are now to be seen entirely of plain white satin—a material utterly discarded for years, save in the shape of a wedding robe, and most trying to the complexion. I can compare many of the present head-dresses to nothing else than a sort of cushion of curls, interlarded here and there with flowers or grass, and frequently powdered entirely over with diamond or gold powder. The whole as artificial as possible, but from the variety of forms and fashions adopted, making the general effect of an evening reception a very amusing one. Taste and fashion are evidently in a state of transition, and as to ever the case under such circumstances, in more serious matters than those of dress, every change is allowed (and taken) that vagrant fancies may suggest.

Fox's Old Bowery.—A limited number of nights will bring the Pantomime to its termination. Nothing in the Bowery has equaled it since the days of Norman Leslie and Hamblin's management. This is the third month of its representation, and yet the houses are full. Jack, and the American Grimaldi, is still as funny as ever. His Clown is sparkling with wit unspoken, his limbs with energy, agility and grace. Go and see, if you doubt us.

A New York reporter, describing a recent ball says, "Fashion set upon a throne of gold. For eight happy hours the scene was filled with wavy gauze and glittering satins, studded with brilliants, and warm with an atmosphere of sunlike. It was easy to mistake for the perfume of breaths the odors of the flowers which nestled everywhere, in many bosoms, on diamond-powdered coiffures, or in soft hands. It was delightful to follow the spirals of the enchanted waltz, entwining happily the form of the Golden Youthfulness of New York. It was a bath of dazzling delight, enough to intoxicate the young; and when others might endeavor, alas! to renew the impressions which are dead"—then he went to supper.

ACADEMY OF MUSIC—GRAND GERMAN OPERA. Mr. Leonard Grover commenced a short season on Tuesday evening, with his well known company of artists. The operas will be presented with a great cast, augmented choruses and an orchestra of fifty of the best instrumentalists of this city. Some of the operas announced are either entirely new to the public here, or have not been given for a number of years, such as WILLIAM TELL, MERRY WIVES OF WINDSOR, TANNHAUSER and others. Mr. Grover has decided, notwithstanding the enormous expenses attending a Opera, to make the admission rates at popular prices, namely, one dollar to Parquette and Dress Circle; 50 cts. extra for Reserved Seats; Family Circle 50 cts., and Amphitheatre 25 cts.

Wherever this celebrated company appeared, in Philadelphia, Boston and the West, they had a decided success, and we hope to see crowded houses here during their short stay.

Victor Hugo's new work, "Les Travailleurs de la Mer," is styled by M. Jules Janin, the well known critic of the *Journal des Debats*, "a poem, a history, and a legend; an elegy, an epic, a war song, a cry, traversing the ocean, and which will be heard through ages." It is dedicate l to the Island of Guernsey, that land of hospitality and liberty, where lives the "*noble petit peuple de la Mer*," which has given the exile an asylum, and will preside over his tomb. The preface, which generally serves as the commentary of a work, declares that humanity has to struggle with three fixed monsties—Religion, Society and Nature—out of which struggles have grown out, temples and churches, codes, and plagues and ships. These three "*monstres*," as the author calls them (your unlearned readers may like to know that *monstre* is the Greek work for necessity) wish ever hereafter "as the *monstre* of Religion, the *monstre* of laws, and the *monstre* of things. In "Notre Dame de Paris" (one of Victor Hugo's early novels), the author has signalized the first of these; in "Les Misérables" he has announced the second; in the present book he indicates the third." To these three fatalities which envelop man must be added a fourth, the *monstre*, that of the human heart." One description of the struggle between a solitary wanderer on the sea and the gigantic and monstrous sea-polypus of a hydra like nature, abounding on the shores and in the caves of the Channel Islands, is perfectly terrific from its graphic character, and makes one grow faint and cold with horror.

ITALIAN OPERA—MATINEE AT WALLACK'S THEATRE.—A Grand Matinee of Italian Opera will be given at Wallack's Theatre on Saturday next for the benefit of Signor Massenilliani, the distinguished tenor, whose benefit was postponed twice before on account of the illness of some of the artistes, and whose excellent rendition of the part of Pollio in Norma is fresh in the memory of the musical public of this city. This occasion will be the more interesting from the fact that Madame Carozzi-Zucchi will appear for the last time before her departure for Europe, and Mlle. Stella, the highly spoken of debutante will make her debut. Sig. Bellini will also sing for the first time the part of Orovere. Thus we have one more chance to listen to the sweet strains of Bellini's great work, interpreted by Mr. Maretzek's select troupe.

The fertile brain of M. Alexandre Dumas has been at work with a combination, by which millions of revenue are to fall in to the coffers of four or five years to the Society of Men of Letters, by the construction of a large theatre capable of containing 5000 spectators. The company is to be formed, of which the shareholders are to hold a certain number of tickets for representations, the prises varying from 20 francs to 80 centimes (so this is to be a popular theatre). At the end of four years the expenses will have been covered, and the building will remain in the hands of the above society! In pursuance of the scheme, proposed at a reunion of the society, M. Alex. Dumas has written a circular requesting all the ladies of France, who approved of and entered into his views, to write him a few lines to that effect, adding their subscriptions to be received at his residence in Paris. The theatre, if so raised, will thus possess the double elements of being strictly a popular as well as a feminine achievement.

Why is a horse like the letter O? Because G makes it go. And what is the difference between this conundrum and my own who squints? One is a query with an answer, the other is an sums, sir, with a *quare eye*.

A carpenter was employed by a farmer, and rendered the following curious bill: "To hanging two barn doors and myself seven hours, one dollar and a half."

Great excitement prevails at Prague, the capital and university of the Austrian Kingdom of Bohemia, in consequence of the conflict between the German-Austrian and the Czec, or national Bohemian party, which has been raging for some time, and which has taken the violence in student riots and other insurrectionary demonstrations. There has not been such an agitation in Bohemia since the times of Huss, the martyr of the Reformation. While Bohemia is in a ferment, Hungary is less inclined than ever before to come to an understanding with Austria, so that on account of these disturbing influences, and also in consideration of the hostile attitude of Prussia, a family council of the Hapsburgers was recently held at Schonbrunn, the results of which, however, have not transpired.

The death of the French General Yusuf, at Cannes, after a severe and rapid illness, is just announced in the papers. He was one of the most brilliant and dashing officers of the French army, and at the time of his death had only been a few months in command of the military division of the Mediterranean, in order to take up which he had lately returned from Algeria. General Yusuf, whose services are thus lost to the country which adopted him, was barely sixty-four years of age; but his strangely diversified and romantic career was filled up with so many hair-breadth 'scapes, and so intimately connected with the stirring incidents of the French occupation of in Algeria, that it may not be uninteresting.

The new volume of the Napoleon Correspondence, published by command of our deceased host his love of books. After a day or no little mental toil and political anxiety at Schönbrun, he ate quietly down in the evening to write a long letter to his librarian at Paris on several matters of detail, all of which are full of interest to book collectors.

Alexander Dumas has brought out a new melodrama, called Ambigu Comique, in which he plays the part of his own novels. The piece, "Gabriel Lambert," came up to expectation, was a failure, or nearly so. M. Alexander Dumas, in a long speech, to the novelty of the situation, wrote a lengthened apology for the piece, and made the exception, with his own name affixed, in one of the daily papers.

Artificial Flowers.

Among the many new stores opened this season, we notice especially *T he Parisian Flower Company*, 551 and 553 Broadway. This establishment has the finest rooms on Broadway, and their exhibition of *Artificial Flowers* is really one of the sights of the metropolis.

The *Parisian Flower Company*, in making *Artificial Flowers a specialty*, have supplied a demand long wanted in New York. Ladies, in their rooms, ladies will find by far the largest stock in the city and comprises the creme only of the Paris market. Novelties in Flowers from Paris are supplied specially to make, alter, and adapt Flowers and Wreaths to suit the tastes of customers; and the *Parisian Flower Company* confidently assert that there is nothing in the whole range of *Artificial Flowers* which they cannot supply at a moments notice, and at prices heretofore unknown to the ladies of New York. Parisian Flower Company, 551 and 553 Broadway. Wholesale and Retail.

Weismann & Langenfeld, importers of French, English, German, and Italian line engravings, etchings, mezzotints, lithographs, &c. No. 849 Broadway, corner Thirteenth-street, New York.

Brilliant and Powerful day and night double Prospective Glasses, for the theatre, field, and sea, Brazilian Pebble Spectacles, and Eye Preserves, to improve the sight of old and young, by day or candle light, with ease and comfort to the eye, without the distressing results of frequent changes. Sommers, Occulist Optician, No. 569 1-3 Broadway, under Lafarge House.

SPENCES, No. 27 and 27½ Division-street, have a splendid assortment of Plain and Fancy Ribbons, rare and dazzling Bonnet Materials; a splendid assortment of French Flowers and Feathers; Straw Bonnets, Hats, Jockeys, Drapys, Turbans, of all the latest and most exquisite shapes and styles. A feature at Spences is the supplying of out lengths at place prices.

New York Fashions.—Bradley's Display, see Advertisement on Fourth Page.

Beautiful Teeth are Always Fragile, And short-lived will be their whiteness, their lustre, their smoothness, without scrupulous care; but if brushed daily with the pure and purifying SOZODONT, they will retain their beauty even when the brow is wrinkled and the hair is gray.

Worthy the attention of the Trade. We refer to the well-known Jewelry House of R. T. HAYWARD, No. 208 Broadway, Room No. 9, up stairs. We have long known this house and its reputation for low prices and honorable dealing, and may truly be called the Manufacturers of the Craft. We most sincerely recommend all those in want of any kind of Jewelry, Watch Chains, or Masonic Emblems, to order from this House or visit is before purchasing.

Beauty.

The use of cosmetics to remove blemisher in the complexion, or to restore to the faded cheek its original beauty and youth, is common among the ladies of all civilized nations. Some of the preparations used for this purpose not only fail of the desired effect, but are positively injurious, containing as they do lead or other poisons in solution. Even fatal results following the indiscriminate use of some of these poisonous compounds are not unknown. It is sometimes difficult to select among the great number of articles offered for a lady's toilet, but from our knowledge of its qualities, we have no hesitation in recommending the "Bloom of Youth," prepared by Mr. George W. Laird. Its delightful perfume renders it a most welcome addition to the toilet, while its virtues in preserving and restoring the complexion to beauty are beyond all praise. The Bloom of Youth can be procured of druggists everywhere.

Cholera Preventive.

An old friend of Mr. Rowe remarked to us the other day, that he knew of a certain Preventive of Cholera for Diarrhœa Obewers. When we eagerly inquired what the article was, he replied in a low tone, that all Obewers should use—that nothing but that purest of all Fine Cut Tobacco just introduced, and known as the "SOLAR," manufactured by Messrs. Rose & Co., at Nos. 208 and 208 Fulton-street, New York, and for sale everywhere. In resetting the above information we sent instantly for some, and we are confident, should it in the least suit the delicate specimen of the pars we do have ever used, and therefore recommend all our day-evening friends to try it, and be convinced for themselves. Don't forget about the brand with any other. Ask for "SOLAR."

Read! Read! Read!

Newell, Smith & Co., No. 262 Canal street, are now closing out their large Spring Importations of French flowers, at greatly reduced prices, in order to enable the trade to call at once and examine their stock.

Read this Certificate.

Dr. Hunt's Office, Brooklyn, N. Y.

This is to certify that I have tested and used the "PEARLINE ODONTOLINE," prepared by Chas. F. Rogers, and consider it a rare and excellent wash for the Teeth.

Dr. HALSEY recommends are of the first order, while the purity and sweetness which it imparts to the mouth are most refreshing.

A preparation which combines properties at once both AGREEABLE and BENEFICIAL, CLEANSING and YET SAFE, to the degree attained by the "ODONTOLINE" can scarcely be over estimated.

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S—T—1860—X.

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They purify, strengthen and invigorate.
They create a healthy appetite.
They are an antidote to change of water and diet.
They overcome effects of dissipation and late hours.
They strengthen the system and create a sound head.
They prevent miasmatic and intermittent fevers.
They purify the breath, and facility of the stomach.
They are composed of vegetable matter.
They cure Diarrhœa, Cholera and Cholera Morbus.
They cure Liver Complaint, Dyspepsia and Nervous Debility.
They are the best Bitters in the world. They make the weak strong, and the strong invincible as a great restorer. They are made of pure St. Croix Rum, the celebrated Calisaya Bark, roots and herbs, and are taken with the greatest of ease by persons without regard to age or time of day. Particularly recommended to delicate persons requiring a gentle stimulant. Sold by all Grocers, Druggists, Hotels and Saloons. Only genuine when Cork is covered by my private U. S. Stamp. Beware of counterfeits, and refilled bottles.

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Reserved Seats, $1.
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WEDNESDAY and SATURDAY, 11th and 16th, Commencing at 3 P. M.

N. B.—The Concert Grand Piano used on the occasion is from the establishment of
MESSRS. STEINWAY & SONS.
S. C. J. TRAVER, Agent.

"Will you give me that ring?" said a village dandy to a lady, "for it resembles my love to you, it has no end." "Excuse me, sir," was the reply, "I choose to keep it as emblematic of mine for you; it has no beginning."

A bas that Congressmen never inflict upon us—Syntax.

What would this world be without woman? A perfect blank, like a sheet of paper, not even ruled.

"You labor too hard on your compositions, doctor," said a flippant clergyman to a venerable divine. "I write a sermon in three hours, and think nothing of it." "Neither do your congregation," quoth the doctor.

A man in Cincinnati adopted an original way of reducing household expenses. One morning, when he knew his wife would see him, he blazed the servant girl. The household expenses were instantly reduced twelve dollars per week.

"Boy, what is your father doing to-day?" "Well, I s'pose he's failin'. I heard him tell mother yesterday to go round to the shops and get trusted all she could, and do it right smart, for off, too—for he'd got everything to fall up to nothing, 'cepin' that.

A poor Irishman who applied for a license to sell ardent spirits, being questioned as to the moral fitness for the trust, replied, "Ah, sure it is not much of a character that a man needs to sell rum."

"Frank," said an affectionate mother the other day to a presiding boy, "if you don't stop snuffling and reading so much, you will get so after a while that you won't care anything at all about work." "Mother," replied the hopeful, leisurely removing a very long cigar, and turning another leaf, "I have got no now."

A lady told her husband she read the "Art of Love" on purpose to be agreeable to him. "I would rather have had love without art," he replied.

An Irish judge said, when addressing a prisoner: "You are to be hanged, and I hope it will prove a warning to you."

A singing master, while teaching his pupils, was visited by a brother of the tuneful art. The visitor observing that the chandelier pitched the tune vocally, said, "Sir, do you use a pipe?" "No, sir," replied Semibreve, with admirable gravity, "I cheer."

Artemus Ward tells a good story concerning the profession of the "Lady of Lyons" at Salt Lake Theatre: "An aged Mormon arose and went out with his twenty-four wives, angrily stating that he wouldn't sit and see a play where a man could such a mussed fuss over one woman.

In France, in the middle ages, the standing of the wearer was characterized by the length and amount of hair—what a horrid bore to have been bald!—but fitful caprice played the most extravagant pranks with fashion, as one might have expected in France. Long hair was worn by the nobles and ladies at the court of Francis I., until the King happened to receive an ugly wound of the scalp, and because he took a fancy to exhibit the scar, as a matter of pride, and therefore wore his locks short—the opposite fashion obtained at once. Not long afterwards the tide of popular feeling rolled rapidly in the other direction; and in Louis the Thirteenth's time a terrible excess was committed by the introduction of perfugs and perukes of enormous shapes and sizes. As time wore on, flowing white wigs came into fashion, and on account of the scarcity of white hair, manufacturers and dealers used to have recourse to artificial means, by spreading the hairs on the grass, exposing them to the action of the air and sun, and washing them with a laxivious mixture. Bleaching occurred, but it was not permanent, being followed by a dirty color, hence the introduction of powder to imitate the real things. In England this fashion prevailed more or less during the reign of James the First. In Charles the First's time Puritanism produced considerable modifications; the ladies are said to have presented a more quiet appearance with their locks combed back and gathered in close curls; nevertheless certain little unruly bits of hair would not keep in due position, and these, somehow or another, received the name of love-locks, existing much ire in the breasts of the steadier (?) and staider folks. Prynne descanted upon them in a book entitled, "The Unlovelinne of Love Locks," whilst a Mr. Hall wrote on "The Loathesomeness of Long Hair" in 1654. The distinction between Cavaliers and Roundheads—the one closely shaved, the other supplied with flowing curls—is well known. The French fashion had its greatest attraction after the Restoration, when it was a sign of "good breeding and ton" to carry your comb about in your pocket and to frequently use it in public. Very similar in idea to the funny and disagreeably-looking practice of sucking away at a toothpick, which was so prevalent a little time since. Ladies preferred ringlets, and never refused the assistance of false ones, adopting the help also of perwigs and hats. But the plague again modified the fashions, for people feared to wear the perwigs, lest the hair should have been obtained from any who had died of the terrible epidemic disease.

The philosopher's stone is said to have been found at last. Remedial art and alchemy are no longer fabulous things of the past. MM. Dr. Benzi Fabre and Fraux have placed before the Academy their discovery of the means of transmuting silver, copper, and quicksilver into gold. Our readers who wish to grow rapidly rich are referred to a paper in the "Revue Scientific" (journal of our Paris contemporary, *L'Illustration*, of the 3d of February, for the details of this great discovery.

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TURKISH AND RUSSIAN
MARBLE BATHS,
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DON CÆSAR DE BAZAN,

With New Scenery, New Costumes

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A Great Cast,

FULL AND EFFICIENT CHORUS AND BALLET.

Characters by

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Mr. John Gilbert,
Miss Mary Barrett,
Mr. B. T. Ringgold
Mr. G. Browne,
Mr. Pope,
Mr. Graham,
Mr. Leonard,
Mr. Ward,
Miss Madeline Henriques,
Mrs. John Sefton,

ACT SECOND.

Pas de Deux, Sergeant by **Mlle Lina Wendell**, (who has been specially engaged,) and **Miss Louise Carman.**

The Scenery will comprise

ACT I.

Market Place and Wine House in Madrid.

ACT II.

Saloon in the Palace of the Marquis de Rotondo.

ACT III.

Room of a secluded chalet in the forest.

Notwithstanding the immense success of

DON CÆSAR DE BAZAN,

In deference to the numerous applications at the Box Office, Boucicault's last new Comedy,

HOW SHE LOVES HIM,

Will be repeated MONDAY.

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Don Cæsar de Bazan

Will be performed.

☞ **Mr. WALLACK'S** series of performances will terminate **Saturday, April 29th.**

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The Free List (excepting the Press) is entirely suspended.

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1866.

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Bradley's New Patent Duplex Elliptic, Or, Double-Spring Skirt.

They will not Bend or Break like the single springs, but will Preserve their Graceful and Perfect shape, where three or four ordinary skirts will have been thrown aside as useless.

Each hoop is composed of two finely-tempered steel springs, braided tightly and firmly together, edge to edge (and called "Duplex,") forming the strongest and most flexible and agreeable hoop made.

In fact, for the Promenade, or the House, the Church, Theatre, Railroad Car, Carriage, Crowded Assemblies, &c., &c., they are superior to all others. Combining Comfort, Durability, and Economy, with that Elegance of shape which has made the DUPLEX ELLIPTIC THE STANDARD SKIRT OF THE FASHIONABLE WORLD. For Young Ladies, Misses, and Children they are superior to all others. Inquire for the

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SPRING SKIRT.

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We can only in this place give a few extracts from the leading Journals as to the character of Bradley's new Patent Duplex Elliptic Skirt:

The greatest improvement in hoop skirts is BRADLEY'S DUPLEX ELLIPTIC, or double-spring, which imparts additional strength, as well as a wonderful degree of elasticity.—*New York Times.*

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The wearer is enabled to enter a carriage, a church pew, or any narrow entrance, without the least trouble or inconvenience.—*N. Y. Mercury.*

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This skirt should receive the special attention of the ladies, as it is one of the very best new in use, and is said to be the lightest, most desirable, comfortable, and economical skirt ever made.—*Boston Traveller.*

They are not equalled in elegance, elasticity, durability, comfort, or economy.—*N. Y. Herald.*

One of the most ordinary fabric a style that renders it genteel in appearance, and converts a clumsy, angular figure into the form of charming simplicity.—*Boston Post.*

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So they **Maiden, Wife, Widow, or Mother—**

They may sit as they please, in a full stage at ease,

And always make room for another.

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VOL. II. NEW YORK, MONDAY, MARCH 26, 1866. NO. 73

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Who will Sing the Popular Sea Song, of "Dublin Bay."

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Rob Grinder	Mr. Graham
Brozley	Mr. Ward
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The Orchestra under the Direction of Mr. Edward Mollenhauer, will perform the following selection:

Overture—La Fiancee	Auber
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With a very great cast.

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SERIOUS FAMILY,

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First Time in Two Years—Colman's Sterling Comedy,

JOHN BULL.

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THE UNEQUAL MATCH.

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SINGLE LIFE AND LADIES AT HOME.

SOCIETY, the most attractive of modern Comedies will shortly be repeated.

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New York Fashions.—Bradley's Duplex, see Advertisement on Fourth Page.

AMUSEMENTS.

MONDAY, March 26, 1906.

ACADEMY OF MUSIC.—Italian Opera. Director ..... MAX MARETZEK
MONDAY, March 26 ..... Benefit of Miss Kellogg
THE ST. ELMO OF MARION CRAWFORD.
Notice.—After the 1st of April there will be
NO EVENING PERFORMANCES
until Thursday, 5th inst., Nov. 11, 4, when a
GRAND MATINEE
will be given on with an entirely new and profound
FAUST.
BALL OF OPERA.
AT THE ACADEMY OF MUSIC, APRIL 5.
All applications for cards of admission must be made before March 31, 1906, at the Opera Agency, in the Academy of Music, or to any of the following gentlemen now acting the
Committee of Management:
Augustus Belmont, Isaac L. Fleming, 24 Broad, Henry C. Frick, 2 E. 70th, Edward Fontaine, Hilton Hotel, Joseph W. Harper, Jr., 45 Madison Ave., L. M. Rothschild, 363 Madison Ave., H. Rogers Winthrop, 2 E. 61st, Mrs. Ralph Beaumont, Reception Committee, Mrs. Henry Bedell, Henry G. Stebbins, 16 W. 57th, Mrs. Wm. Waldorf Astor, 840 Fifth Ave., Mrs. Robert Goelet, Mrs. Henry F. Dearing, 7 E. 51st.

WILLIS WOOD. This evening will be presented for the first time in this city Sydney Grundy's 3-act farce, *A Bit of Old China*, a bright, sparkling comedy, the debut of Miss Ethel Barrymore.

WALLACK'S. This evening will be presented the 3-act comedy, THE LAUGHING HYENA.
To-morrow evening, Miss Anglin, in
THE SERF.
Next week—HALF-PAST EIGHT—PIECE.
The big 4-act farce-comedy success, SOCIETY, will shortly re-operate.

NIBLO'S GARDEN. THIS EVENING—
Add'l evening duration for week
MISS MAGGIE MITCHELL
the charming young comedienne, will appear in
AMY.
In the complete piece, in five acts, to Pacebook, by the same author, as
IT'S THE RAREE-SHOW.
With an excellent cast, beautiful scenery, correct costumes and appointments.
Many new & attractive pieces are in preparation. Don't forget it's a certain case at Niblo. Seats secured six days in advance.

WINTER GARDEN. Th. Last Nights of
THE WHITE WOLF.
Tuesday, to-morrow—Positively Last time.
Wednesday—MATINEE—Last Time.
Wednesday—LAST FAREWELL MATINEE—Last Matinee.
Thursday—
IN THE DARK.
In two charming acts.
DON CAESAR DE BAZAN AND PERUCCHIO
Thurs. p.—Friday—Benefit and last night of
MR. HERBERT KELCEY.
Saturday, March 31, Benefit of Mr. H. J. Jackson, on which occasion
MR. PERCY GOTTHOLD
will make his first appearance here as
OTHELLO.

OLYMPIC THEATRE.—THIS EVENING
Benefit of Mr. J. Jno. Lewis, on which occasion will be presented a fine romantic drama, entitled
Colonel Robert Mainhot—Mr. George Fawcett Rowe
Mrs. Robert Mainhot—Miss Ethel Barrymore
the last named character as made by Miss Barrymore in Chester with Mr. John Wood at the Garrick Theatre, Philadelphia, and which created such a furore here, Mr. Lewis is to-night having the highest benefit ever tendered him in this city.
Wednesday—Last 3 times in the city of the Drama
THE LIGHT ETERNAL
Thursday—Positively last night of Mr. Lewis' Benefit and last week of character for supporting any previous offering, all this week
Next week—Benefit of Mrs. H. Gilbert. The Lovely Mrs. Gilbert in a new play, Benefit of Mr. W. Gerlach. Also—open at 2 o'clock also at 8.

NEW BOWERY THEATRE.—To-night, by performers will be one night only,
THE CHRISTIAN
Or The Orphan and Queen
To be followed by the grand Psychological play on earth of
THE SCOURGE OF THE DEAD
And will conclude with
CAPTAIN MACHE-TU,
Or, The Heroine of Hungry Hollow.

PUNCH, OLD ROWERY. This evening, will be presented the new and laughable 3-act farce-comedy,
JACK AND GILL WENT UP THE HILL.
produced with new scenery, costumes, properties, and decorations, and with the following strong cast, in the characters assigned by a competent staff, each bearing over his character
THE FAVORITE PROPS
With the Pea-nuts.

HARRY DAVENPORT'S BIJOU, Broadway, between Spring and Prince Streets. The afternoon performance will invariably commence at 2 o'clock. Every week
Each Week
Each Week
Each

SAIN POUR D'ORSAY. "Were we not fashionable we could not live." Few ladies will not endorse this sentiment and to this almost universal feeling is due the immense manufacture of ever-changing articles of wearing apparel.—Among the latest improvements in articles of ladies' wear is the Boulevard and Crown Skirt, the elegance of which in causing it to rapidly supersede over and low gracefal styles. The January number of *La Follet*—that accurate in all that relates to the fickle goddess, Fashion—speaks in the highest terms of praise of this new and beautiful manufacture; and her Majesty, the Empress Eugenie, has, it is said, had Thomson's Crown Skirt in indispensable in a full wardrobe. The manufacturers of these garments, Messrs. Thomson, Bates and Co., have branches in the principal European cities, and as they make the exclusive article, of course our ladies will buy no other; and in this connection we should state for the information of our lady readers, that Arnold, Constable & Co., and other leading houses of this city, have the finest and latest styles in store.

Brilliant and Powerful day and night double Prospective Glasses, for the theatre, field, and sea, Brazilian Pebble Spectacles, and Opera Reversers, to improve the sight of old and young, by day or candle light, with ease and comfort to the eye, without the distressing effects of frequent changes. Solomons, Occulist Optician, No. 669 1-2 Broadway, under Lafarge House.

The "Poucet Box"

that Shakespeare's fop applied to the nose, when he compared it with the flames of "will o'mous ash pots," was out of place in the field, but our soldiers, just returned from the front, are unanimously down that a libation of Phalon's "Night Blooming Cereus" is the sandalwood, balm or myrrh to the social reunions which welcome the advent of peace.—*Home Journal Banner.*

SPECIAL NOTICES.

Artificial Legs and arms.—Selph-o's Patent, 518 Broadway, opposite the St. Nicholas Hotel (entrance 87 prince.) Having lost both feet, suffered loss of limbs, may only upon obtaining the above, can be fitted with Selph-o's Patent Artificial Limbs. Address Wm. SELPHO & SON, No. 518 Broadway.

Ball, Black & Co., Jewelers and Silversmiths, 565 and 567 Broadway, corner of Prince Street, New York.

To Strangers.—Gimbrede's Stationery Warehouse, 511 and 513 Broadway, Wedding and Visiting Cards, Illuminated Monograms. Fancy Goods, Medallions, Portraits, &c.

The Horner Waters Grand, Square, and Upright Pianos, Nos. 82 and 84 Carver Street. Wholesale and retail. To let, and rent allowed if purchased. Second hand pianos cheap for the same. Second hand 6-octave pianos, Rosewood, \$150; Mahogany, \$125. Second hand Melodeons, Cash paid for second-hand pianos. Pianos tuned. Horner Waters & Son, rooms 82 and 84 Carver Street, Boston.

Grover & Baker's Highest Premium Elastic Stitch and Lock-Stitch Sewing Machines, 495 Broadway.

BATCHELOR'S HAIR DYE.—The best in the world—The only perfect dye—Instantaneous and harmless—Black or brown—Remedies the ill effects of bad dyes.

To the Public.—Dr. John Peirson's FLUID CITRATE OF MAGNESIA cevers the acidity of the stomach, regulates the bowels, and is a radical cure for constipation, dyspepsia; and as a refrigerant, is superior to sedative powders or aerated mineral waters. Sold by

DEMAS BARNES & CO.,
No. 21 Park Row.

S—T—1860—X

DRAKE'S PLANTATION BITTERS

They purify, strengthen and invigorate.

They create a healthy appetite.

They are an antidote to change of water and diet.

They overcome effects of dissipation and late hours.

They exercise the system and relieve the mind.

They prevent miasmatic and intermittent fevers.

They purify the breath and acidity of the stomach.

They cure Dyspepsia and Constipation.

They cure Diarrhœa, Cholera and Cholera Morbus.

They cure Liver Complaint and Nervous Headache.

They are the best Bitters in the world. They make the weak strong, and are exhilarated in their great restorer. They are made of pure St. Croix Rum, the celebrated Calisaya Bark, roots and herbs, and are taken with the utmost confidence by persons reduced to age or time of day. Particularly recommended to delicate persons requiring a gentle stimulant. Sold by all Grocers, Druggists, Hotels and Saloons. Only genuine when Corn is covered by our private U. S. stamp. Beware of counterfeits and refilled bottles

F. H. DRAKE & CO.,
No. 21 Park Row, New York.

SARATOGA SPRING WATER.
Sold by all Druggists.

Messrs. N. W. Kieg & Co., Perfumers, No. 188 Fulton street, New York, are sending to every lady free, who wishes it, a copy of this new and interesting little book, entitled, "The Ladies' Toilet Keepsake." Among its contents we observed the art of preserving the teeth, skin, whitening leaver, and a hundred other exquisite articles interesting to ladies. Those of the fair sex wishing to secure this beautiful gift, can do so by writing out their address and sending it with their bill address to the above gentlemen, with a five cent stamp enclosed for return postage.

Worthy the attention of the Trade.—The Patent Elastic Rubber Washers of S. T. HAWKINS, No. 208 Broadway, Room No. 1, up stairs. We have long known this house and its reputation for low prices and honorable dealing. It may truly be called the Headquarters of the Trade. We most cordially recommend all those in want of any kind of Jewelry, Watch Materials, or Masonic Emblems, to order from the House or visit it before purchasing.

Spotted like Dominoes.

The teeth soon become speckled if every detriment is not removed from them every twenty four hours. To do this effectually there is nothing like SOZODONT. It literally renders the stained impervious and indestructable.

The "Poucet Box"

that Shakespeare's fop applied to the nose, when he compared it with the flames of "will o'mous ash pots," was out of place in the field, but our soldiers just returned from the front, are unanimously down that a libation of Phalon's "Night Blooming Cereus" is the sandalwood, balm or myrrh to the social reunions which welcome the advent of peace.—*Home Journal Banner.*

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SARATOGA SPRING WATER.
Sold by all Druggists.

SPECIAL NOTICES.

At Hunt's, 424 Broadway, the finest French Call Boots, ready made or to order, \$12; Patent Leather Boots, best quality, \$14. Shoes and Gaiters of every description.

Union Square Billiard Rooms. The handsomest room in the country, containing sixteen superior tables and six pocket Phelps Tables. No and 64 East Fourteenth street, Union Square. CHRIS. CUTTING, Proprietor.

HILL'S HAIR DYE, 50 CENTS. Black or Brown, Instantaneous, Harmless, Reliable Depot, No. 81 John street. Sold by Druggists. Perfect Medicine and Fancy Goods Stores everywhere.

Wheeler & Wilson's Excelsior Machine is the DOTY WASHING MACHINE. Sold by S. T. HAWKINS, General Agent, 208 Broadway, Room No. 1, up stairs. We have long known this house and its reputation for low prices and honorable dealing. It may truly be called the Headquarters of the Trade. We most cordially recommend all those in want of any kind of Jewelry, Watch Materials, or Masonic Emblems, to order from the House or visit it before purchasing.

Royal Havana Lottery of Cuba.—Conducted by the Spanish Government. \$500,000 in Gold, drawn every 17 days. Prizes cashed immediately. The highest value paid for Doubloons and all kinds of foreign money.

TAYLOR, No. 16 Wall street, N. Y.

Pearl Gilt Initial Pins, Earrings, and Sleeve Buttons. Wm. M. Grilling, Importer, 577 Broadway, corner of Prince street.

Warm your Houses by Low Pressure steam, and get rid of the annoyance that arises from the use of high pressure steam. Call and see it in operation, or send for circular. Address GEO. B. NEWELL & CO., Boston.

OPENING OF SPRING IMPORT TRADE.

STRANG & ADRIANCE,
No. 851 BROADWAY,
Will offer at 10 o'clock on MONDAY a large and well-selected assortment of
FRENCH, ENGLISH and AMERICAN FABRICS,
suitable for the present season, MADE at less than market prices.
BLACK SILKS in every style and make.
MOIRE ANTIQUES and FANCY COLORED TAF-FETAS, of the most desirable shades.
FRENCH POPLINS, in all the new and desirable tints from superior to fine qualities.
MOURNING GOODS, in new styles, with BLACK SILK and WOOL DE BEGES, in all the new and desirable tints from superior to fine qualities.
HOUSEKEEPING GOODS
In great variety, at LOW PRICES, from 150 10-4 EXTRA FINE PILLOW and WORKED TOP PILLOW CASES, just received, and will be offered at a small advance from former prices.
6-4 and 8-4 DAMASK and TRIPLE DAMASK TABLE CLOTHS, and LINEN CLOTHS from 6-4 upward.
TRAVELLING SHAWLS.
TRAVELLING SHAWLS of GOOD, the largest assortment in the city, all of which will be offered at low prices.
EMBROIDERIES, RIBBONS and GLOVES.
In great variety, at bargains.
850 pieces FRENCH and other PLAIN PERCALES, the newest designs, at 12½ cents per yard.
AMERICAN and ENGLISH PRINTS and GINGHAMS.
FRENCH, CAMEL'S HAIR, PAISLEY, BROCHE and PLAID SHAWLS, the largest assortment ever offered.
REAL ITALIAN LACE POINTS, in Black and White
500 REAL SCOTCH and IRISH LINEN, of the greatest bargains ever offered in the city.
CLOAKS.
In SILK, VELVET, and CLOTH, of all the new styles and shapes.
CLOAKS MADE TO ORDER.
CLOTHS CASSIMERES and FLOAKINGS

BLOOM'S BAZAAR,

No. 80 BOWERY.

Offers for the Spring Season, their usual large and well selected Stock of

FANCY & MILLINERY GOODS

OF THE VERY LAST AND NEWEST DESIGNS.

"Our department of Ladies' Furnishing Goods contains all that can be desired. Ladies' Hoop Skirts, Corsets, Chemises, Drawers, Under Skirts, Ladies' Dress Goods, &c., all made and trimmed with scrupulous and superb."

BLOOM & BROTHER.

N. B.—We are selling our 8 hair Coils at 65 cts. Our Ringlets at 50 cts. Our Braids at 75 cts.

We are also selling Diamond, Gold, and Silver Powder, for the same as we do Cosmo's box.

CLOAKS.

ARNOLD, CONSTABLE, & CO. HAVE NOW ON EXHIBITION A UNIQUE STOCK OF THE LATEST PARIS AND HOME MADE GARMENTS; ALSO, A LARGE AND CHOICE STOCK OF VERY LOW PRICED CLOAKS, SUITABLE FOR TRAVELLING, for many years, and consequently made it and highly to defend in many climates, and is perfectly safe; remedy is recommended to the public.

Very respectfully, your Ob't Servant,
ALEX. B. HOYT.

Prof. of Surgery, Bellevue Hospital Medical College.

Sold by all Druggists, Hotels, Wine Merchants, and first class Grocers. Sold Wholesale only by

HOYT & KING'S SONS,
Saratoga Springs; 10 Cedar-street, and 99 Beekman street, New York.

N. B.—All orders must be through the Post Office will receive prompt attention. 3t

CHICKERING & SONS'

GRAND, SQUARE, AND UPRIGHT

PIANO-FORTES

are now, as they ever have been, considered THE BEST IN AMERICA, having been awarded

FIFTY-SIX PRIZE MEDALS,

of which fourteen were received in the months of September and October, 1851.

Five or nine over all competitors at the different World's Fairs where they have been exhibited.

THE ONLY DOUBLE VENEER PIANO-FORTE IN INTERNATIONAL FAIR IN LONDON.

The only Piano-Fortes ever exhibited in an ARRANGEMENT OF THE ACRAFFE BRIDGE, which is now patented in the United States for twelve years, and believe it to be the most perfect and valuable improvement in Piano-Fortes since the introduction of the Overstrung Piano-forte.

Greatest possible depth, richness and volume of tone, combined with a rare delicacy, evenness and perfect evenness through the entire scale; as shown also in the most perfect manner under the pure and unequivocable quality of which have undergone under the most severe and trying climates.

During the past fifteen years this firm has manufactured 10,000 PIANOS

in the most thorough and which they have introduced every known and valuable improvement: they have also invented and used for the great advantage of the public several discoveries, practically, both for their own and a party's benefit.

"I consider Chickering & sons' Pianos, beyond comparison, the best I have ever seen in America.

GOTTSCHALK.

"I consider Chickering & sons' Pianos superior to any others I have seen in America.

"Their double iron elastic metal is a signal mark of extreme progress. They are unrivalled for their singing qualities and for the tremendous resistance of their scale. There is a perfection, generally, throughout the register. The upper notes are remarkably free from harshness, and the lower are full, and have neither tubiness while they have a distinguished for power without harshness, and harmonious quality.

In a word, I like and admire your Pianos so much that I shall use them exclusively while I stay in the United States, and upon my return to Europe it will be my pleasure to recommend them to my friends and the public.

"Your Pianos received the highest award in the World which is indicated to me by the greatest artists for their superior excellence in every respect, quality, and we are sure would have been awarded by the Jury of the World's Fair, if it had been necessary to the manufacturers of the best Pianos of the age."

WILLIAM MASON,
Pupil of Liszt.

"I have used in every performance, your Pianos are superior to any I have ever used in this country or in Europe.

I have never known so noble a tone; it yields to every expression of the player, and has all the quality to capable of them, a sweet very sustained power, and a brilliancy which is unsurpassed. The touch is elastic and was balanced touch. In depth, volume and power of tone, I prefer your Pianos to any, and however it is forced it loses none of its original quality of tone, but is even more improved and perfect, in the power of distance entering and its quality of tone, and the touch is elastic. And the tone is quick and responsive, and is perfect subject to the control in the most delicate nerves of the fingers by the player.

I play upon them with the profoundest satisfaction, and shall not hesitate to recommend to my pupils as the best Pianos in the country.

WM. MASON.

"For sweetness and fine quality of tone, with steady of standard, and durability, Chickering's Pianos are unsurpassed.

"I always use and recommend your Pianos to my pupils and friends.

S. WEBB.

"I consider your Pianos the finest I have ever played on.

PORNASKI.

You please have authentic properties which no other instruments possess, and which will probably when known as models become as sensitive to the expression of the performer as the human voice. Their power, brilliancy, and sweetness of quality, have won the audience which in the general opinion sensitive the Pianos of other makers, and are singularly true all subjects in this country. During the past eight years I have constantly employed your Pianos, and believe you deserve the only instruments that have given entire satisfaction in my profession.

LA GRANGE,	HOFFMAN,
MARIO,	SARAH DOLBY,
MAZZULINI,	JENNY LIND,
GRISI,	ALBONI,
PICCOLOMINI,	SONTAG,

and the whole host of DISTINGUISHED ARTISTES who have appeared in this country, have been the audience which in the general opinion sensitive the Pianos of other makers, and are singularly true all subjects in this country. During the past eight years I have constantly employed your Pianos, and believe you deserve the only instruments that have given entire satisfaction in my profession.

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and the whole host of DISTINGUISHED ARTISTES who have appeared in this country, have been the principal OPERAS and CONCERTS IN THE CITY HALL.

Had at Europe. Send a choice of instruments, and the whole of the Pianos are in a fit state to be sent to Chickering by Hr. Ward Beecher, New York Tribune, Rev. Dr. Cheever, Rev. Dr. Tyng, Rev. Dr. Bethune, Rev. Dr. Adams, Rev. Dr. Osgood, Rev. Dr. Bellows, Rev. Dr. Hawks, Rev. Dr. Thompson

Le Soleil has offered to Mr. Victor Hugo $120,000 for permission to publish "Les Travailleurs de la Mer" in their feuilleton. More wonderful and more honorable is the fact of Hugo's refusal of this offer, which he will call splendid. He rejects the money simply in the interests of art. The story would suffer by it; not so, he adds, with the one he is now engaged on—"Quatre Vingt-Treize."

The Detroit Advertiser and Tribune says that when Andrew Johnson was a tailor in the little town of Greenville, East Tennessee, he had the reputation of being one of the best tailors in all that region of country. So popular was he that the little boys were accustomed to sing upon the streets the following verse, the product of some youthful wit at the time:

If you want to buy a bran new coat,
I'll tell you what to do;
Go down to Andrew Johnson's shop,
And buy a ready-made blue

MANTILLAS,

SPRING STYLES.
A MAGNIFICENT ASSORTMENT OF
CLOTH AND SILK MANTILLAS,
JOHN CAMPBELL,
(Late with Geo. Brooks.)
893 Broadway, between 19th and 20th Sts., New York.

SHERMAN'S

WONDERFUL BEVERAGES!

"If we accomfortable I feel!" "My head aches!" "I feel will in my limb!" "My stomach is sour!" "My gist is so crazy is very to sickness!"
If we have these or six a thousand other simple expressions how the sick not be afraid particular of are why we should exercise this a minute to go, if you will only get

THE WORLD RENOWNED ANTIPUTRESCENT,
CHOLERA ANNIHILATOR,
AND
MEDICAL BEVERAGE,
At the Z, the query of
SHERMAN & CO.
No. 148 CHAMBERS STREET, NEW YORK.
They have every kind of
Medicated Beverages,
To Regulate the System and Cure all the different Organic and Constitutional Complaints.
HUMOR SYRUP, for Children with Colds, unequalled.
SALT RHEUM CURE, 1 at never fails.
CHOLERA CURE and WASH.
DISINFECTANT and HUMOR SOAP, marvelous in its results in
THE ANTIPUTRESCENT, prepared, are most Delicious Beverages.
They annihilate quite by the idea of Medicine, yet ACCOMPLISHING the CURE which is the purpose.
State your complaint, if you have one, or if none, as call and ask a beverage to Cleanse your System.—THEY HAVE IT.
You should never leave on a tour without first procuring their SPECIFIC, called to the CURE. It you intend visiting—
A perfect ANTIDOTE to any Disease; or LIFE IN-VIGORANCE and WONDERS OF THE AGE
They're all in or pop-ventions to every particular, and EXCITES INTEREST AT ONCE
Get the BOOK, which is FREE to all, and learn the WONDERFUL HIST RY of every one, or examine a style of goo Is intimable.
Th GREEN WASH should not under any c rcumstances be overlooked at this time, except, how in doing your duty regar ds Health. Look at your Cho'era Baron—for it is at Graveyard whose about the basement and stage of your brown some pla ces! is—that lets the amount of disease lurk by at your very door. Dollar at your peril. It does nothing to as fists life, as it were to restore health. We do not speak to all—Men, W.s, North and South—particularly the south, and those visiting the warm climates from the North. We desire to draw your attention to the n eed s of applying these goods—they are hier gienical and historical, as well as interesting and pleasing. LAY ALL SCARNES THEM.

F. H. COHEN,

Successor to Adolph Jacobi & Co.,
MANUFACTURER OF
CHOICE PERFUMERY, EXTRACTS,
Toilet Soaps, Pomades, Cosmetics, &c.,
49 PEARL-STREET,
Above Franklin Square, New York.
Manufacturer and Patentee of the celebrated "SURPRISE SOAP."

ARCANA WATCH.

An elegant, durable and reliable as the finest gold watch. Gents' size, Hunting case, Lever, $50 to $75. Ladies' Hunting Case, $50. Chains for Ladies and Gents at one half the New York prices.
ARCANA WATCH CO., 68 Fulton-st., N. Y.

NEW YORK FASHIONS.

1866.

THE NEW SKIRT.

Bradley's New Patent Duplex Elliptic, Or, Double-Spring Skirt.

They will not Bend or Break like the single springs, but will Preserve their Graceful and Perfect shape, where three or four ordinary skirts will have been thrown aside as useless.

Each hoop is composed of two finely-tempered steel springs, braided tightly and firmly together, edge to edge (and called "Duplex,") forming the strongest and most flexible and agreeable hoop made.

In fact, for the Promenade, or the House, the Church, Theatre, Railroad Cars, Carriages, Crowded Assemblies, &c., &c., they are superior to all others. Combining Comfort, Durability, and Economy, with that Elegance of shape which has made the DUPLEX ELLIPTIC THE STANDARD SKIRT OF THE FASHIONABLE WORLD. For Young Ladies, Misses, and Children they are superior to all others. Inquire for the

DUPLEX ELLIPTIC

(or double)

SPRING SKIRT.

For sale by
ARNOLD, CONSTABLE & CO.,
LORD & TAYLOR,
STEARNS & MARIANCE,
R. H. MACY,
ELGER,
Thos. H. GAYNOR, and others,
and all the Fashion Stores throughout the United States, Havana de Cuba, South America, West Indies, and other countries.

Manufactured exclusively by

WESTS, BRADLEY & CARY,

THE SOLE OWNERS OF THE PATENT,
97 Chambers, and 79 and 81 Read-st.,
New York City.

Opinions of the Press.

We can only in this place give a few extracts from the leading Journals as to the character of Bradley's new Patent Duplex Elliptic Skirt:

The greatest improvement in hoop skirts is BRADLEY'S DUPLEX ELLIPTIC, or double-spring, which imparts additional strength, as well as a wonderful degree of elasticity.—*New York Times.*

The improvement over the old style of skirt is such that no lady who has worn them will willingly exchange them for the old style, which in fact falling into ginne.—*New York Globe, Advertiser.*

The peculiar skirt, seems to be accepted as the very latest step toward perfection in the now absolutely necessary hoop.—*Evening Post.*

The improvement enables it to enter a carriage, church pew, or any narrow entrance, without the least trouble or inconvenience.—*N. Y. Herald.*

BRADLEY'S NEW PATENT DUPLEX ELLIPTIC, *sold everywhere*, is a great favorite among fashionable people for flexibility and lightness, as well as for durability.—*New York Evening Express.*

The skirts above mentioned are more durable than any we have ever seen.—*Home Journal.*

This skirt should receive the special attention of the ladies, as it is one of the very best now in use, and is said to be the lightest, most destrable, most durable, and economical skirt ever made.—*Boston Traveller.*

They are not equalled in elegance, elasticity, flexibility, comfort, or economy.—*N. Y. Herald.*

It gives the most ordinary fabric a style that renders it genteel in appearance, and converts a cheap, ungainly figure into the form of charming simplicity.—*Boston Post.*

Bradley's skirts are now worn, wherever is home and economical skirt ever made.—*Boston Traveller.*

The products of Science and Art,
No skirt in the trade is so well liked by the ladies—
Be they **Maiden, Wife, Widow,** or **Mother**—
They may sit as they please, in a full stage at ease
And always make room for another.

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It is used by all the First Musicians of this City, and elsewhere, by the

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of this Country,
Because of their
IMMENSE POWER,
SWEETNESS, BRILLIANCY,
PERFECT EQUALITY OF TONE,
ELASTIC TOUCH, and
GREAT DURABILITY.

A few extracts from the opinion of the leading Artists' will convince the most sceptical:

I have never seen a Piano which equals the "Weber" Piano in depth, brilliancy and singing quality of tone, thorough workmanship, and so action which gives the slightest and most rapid response, p. p. GEO. F. BRISTOW.

Amongst the many excellent Piano-fortes made in this City, the "Weber" Piano *ranks foremost*. The manufacturers, being a musician and a practical workman of great experience, has succeeded in making a Piano, which, for richness and brilliancy of tone, as well as for thorough workmanship, *cannot possibly be surpassed.* S. B. MILLS.

I take pleasure in testifying to the *great merits of the "Weber" Piano.* The beautiful singing quality of tone, evenness throughout the entire scale, power and elasticity, durability, delicacy and elegance of workmanship, have justly given them the *first* among the few Pianos on which I have ever seen. J. N. PATTISON.

After using eighteen of the "Weber" Pianos in our Conservatory over a year and a half, I can say that I have been much gratified by the universal approval of our selection from teachers and scholars, and it is my firm conviction for durability, power, p. p., and all the qualities necessary to a perfect Piano, *no Piano can be found which equals the "Weber" Piano.*
EDMUND MOLLENHAUER, Music Director.

Allow me to add my name to the many musical professors who have given their testimony as to the unrivaled excellence of your Pianos. In sweetness, power, equality, and that most desirable of all qualities, which we sometimes express by calling it *refinement of tone*, your Piano, in my estimation, stands *first* among the many splendid Pianos produced in this country.
CLARA M. BRINKERHOFF.

A ten years' acquaintance with the "Weber" Piano satisfies me that they are as good as the *music of his celebrated namesake, C. M. V. Weber.*
Boston Transcript.

The "Weber" Pianos are *unsurpassed.* I prefer them for my own *practice*; have known them for eight years; have been the means of *selling* many, and do not know of an instance where they failed to sustain their high reputation. HENRY S. CUTLER, Musical Dr.

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CARL ARGENTI,	WM. E. RADFORD,
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Windsor Theatre.

NEW YORK, MARCH 15, 1883.

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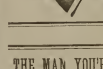
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Stops all Pain and Aches.
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Sell CUSTOM MADE SHOES of their own make only; they are made of the BEST BRANDS of FRENCH and DOMESTIC CALF SKINS; FINISHED by HAND by FIRST-CLASS WORKMEN and are certain the most STYLISH and the most DURABLE SHOES in the city.
WE SELL:
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WITH SINGLE or DOUBLE OAK SOLES and LATEST STYLE TIPS.
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IMPORTANT NOTICE.

In active preparation, and will shortly be produced, an Entirely New and Original Drama by

Mr. JOHN A. STEVENS,

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Her Second Love.

The scene is laid in St. Petersburg. TIME.—The present day, and is full of Intensely Dramatic situations and thrilling interest.

Now is the time to purchase a Sealskin Sacque. C. C. SHAYNE, the well-known and reliable manufacturer, 103 Prince Street, offers best quality Sealskin, 42 inches long, for $200, reduced from $250; 38 long, $175; 36 long, $150. Dolmans and Paletots greatly reduced. Genuine Hudson's Bay Otter Sacques, $250; Otter Paletots, $350; Otter Dolmans, $150. All goods produced by Mr. SHAYNE are standard styles, thoroughly reliable, and first-class in every particular.

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THEATRICAL NOTES.

The last weeks are announced of "Young Mrs. Winthrop," at the Madison Square Theatre, to make way for Mr Burton Harrison's charming comedy, entitled "A Russian Honeymoon."

"Monte Cristo," with James O'Neil and Katherine Rogers in the title roles, continues to draw large houses at Booth's Theatre.

"Iolanthe" continues to do good business at the Fifth Avenue Theatre, and will be continued until further notice.

Mr. Bartley Campbell has scored another dramatic success in his new play, "Siberia," which draws large and delighted audiences to Haverly's Theatre, Fourteenth Street.

Mr. J. K. Emmet appears for the first time in his new play, "Fritz in England and Ireland," at Niblo's Garden Theatre the present week.

John T. Raymond "In Paradise," is at the Windsor Theatre this week.

"Seven-Twenty-Eight" has proved a bonanza to the management of Daly's Theatre, and is said to be a great artistic success.

Thatcher, Primrose & West, with their great minstrel organization, will delight the audiences at the Cosmopolitan Theatre the whole of this week.

The "Silver King" is in for a long run at Wallack's, being pronounced one of the best productions this season.

Mr. Shayne, the well-known furrier, is to open a large store up-town in the fall, his premises in Prince Street having proved too small for his greatly increased business.

OFFICIAL PROGRAMME
OF THE
Windsor Theatre.

RICH. G. HOLLAMAN, Publisher,
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SPECIAL NOTICE.

The Windsor Theatre during the summer, has been materially altered and improved for the better protection and comfort its patrons. New and substantial walls have been built throughout, and an extra exit eight feet wide on each floor has been opened leading directly to the street, which together, with other improvements under the Building Department make the Windsor without doubt, the safest theatre in America.

The well-known and always welcome comedian, Mr. John T. Raymond will entertain the patrons of this theatre the present week in his new comedy, "Paradise." Mr. Raymond has met with great success through the country with his play, and will no doubt draw crowded houses to this theatre, where he is always sure of a hearty welcome. Matinees as usual Wednesday and Saturday.

Next week, another strong attraction will play one week's engagement at this house, M. B. Curtis in "Sam'l of Posen."

M. F. LYONS'
OYSTER and DINING ROOM,
259—BOWERY—259
Bet. Houston & Stanton Sts. NEW YORK.
OPEN DAY AND NIGHT.

"SAM'L OF POSEN."

Next Monday Evening, March 19th, M. B. Curtis will again produce his famous characterization of "Samuel Plastrick" in the sparkling comedy drama of "Sam'l of Posen" at this theatre. Mr. Curtis has always attracted and delighted large audiences with his capital rendition of the commercial drummer, which is an artistic, natural, and very funny characterization, thoroughly worked up from beginning to end. It is without doubt one of the best characterizations now presented on the stage. The rendition is entirely free from exaggeration and extravagances, which might be looked for; and as the energetic, honest yet shrewd drummer, Mr. Curtis wins and holds the sympathies of the audiences from beginning to end of play. There are many features in the representation that are deserving of praise, and contribute to render the compartively new drama worthy of the excellent reputation it has gained. Mr. Curtis brings with him his original and entire company, and the same which supported him during his brilliant engagements in New York City. The play will be handsomely mounted and set, the first act representing the interior of a metropolitan jewelry store.

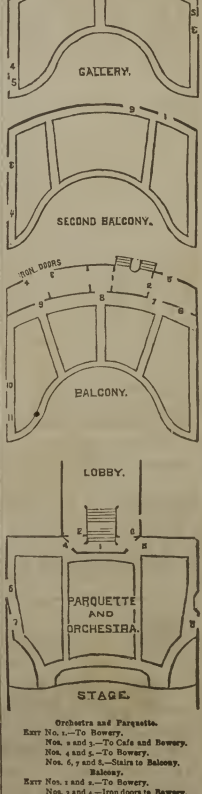
M. B. Curtis and his wife have a pet parrot, which is their constant traveling companion, and which speaks the King's English with amazing fluency. The loquacious bird caused quite a panic at the Windsor Hotel one night. It seems that the Curtis family occupied rooms directly adjoining Governor Tabor's apartments at the hotel, and one evening, as the Governor was entering his apartments he heard what he thought was a female voice saying. "Hello, baby." The Governor was a trifle startled. He is a very gallant man, but he could not for the life of him imagine what he had ever done to warrant any female in addressing him so familiarly. The salutation appeared to be intended for him, and it came from the transom over the door of the room directly across the hall. The Governor was non-plussed. "Hello, baby—pretty baby," said the voice again, and the Governor blushed as he stroked his fierce moustache and tried to brace up and look dignified. "Won't you come and kiss your baby?" called the voice again, in a deliciously seductive sort of a way. Now the Governor seldom takes a dare of any kind. To do him justice, he is a brave man, and at that particular moment he felt big enough to tackle an army. He crept softly over to the door and asked, "Are you talking to me?" "Nice baby," said the voice, but no sooner had the voice spoken than another voice from inside the room—a big, burley, man's voice called out, "Go away from that door and let the parrot go to sleep!" It was Mr. Curtis who spoke, but he had no idea it was Governor Tabor outside. Governor Tabor slid quietly to his room, but he thought it was such a good joke he had to tell the boys about it after supper, and in the Opera House lobby last night it was all the talk.—*The Tribune, Denver, Colorado.*

An ingenious tramp, thinking with a new science to wring tears and money-assistance from the stoniest hearts, gave it an experimental trial in a nothern suburb. He has decided not to patent the invention. He told a lady of his unfortunate condition, and asked if he might eat some of the grass in the front garden. The lady, not less amused than surprised, said, "Certainly." He went out, and, getting down on all-fours, commenced on the grass after the neglected and never-popular fashion of Nebuchadnezzar, and apparently not enjoying the diet any more than that ancient sinner of olden time. Presently the tramp's anxious eye caught sight of the servant girl beckoning to him from the side gate. He thought a rich reward for his humility was in store and instantly responded. "Did you beckon to me?" said he. "Yes." "What did you want?" He now wore a look of most hopeful expectancy. "You may go into the back garden if you like; the grass is taller there."

At the San Francisco Opera House, Easter Monday, March 26th, Willie Edouin's Sparks Company will appear in their New Play, by Charles Hoyt, "A Bunch of Keys; or, the Hotel." A keen satire on Hotels.

IMPORTANT.—Mrs. Langtry has been the topic of the day—her name spoken at every fireside; but the little Miss forming the beautiful fountain covered with icicles is of far greater interest to the public, being the only one in the world. The same may be said of Huber's Prospect Oyster and Chop House, Ladies' Restaurant, Lunch Rooms, Winter Garden, Concert Hall and Hotel. Table d'Hote, 75c.; with wine, $1.00. The only house in the world of such unlimited accommodations. Philip Leve's celebrated orchestra of soloists every afternoon and evening. 14th to 13th Sts., near 4th Avenue.

EXITS FROM THE THEATRE.



Orchestra and Parquette.
EXIT No. 1.—To Bowery.
Nos. 2 and 3.—To Cafe and Bowery.
Nos. 4 and 5.—To Bowery.
Nos. 6, 7 and 8.—Stairs to Balcony.
Balcony.
EXIT Nos. 1 and 2.—To Bowery.
Nos. 3 and 4.—Iron doors to Bowery.
No. 5.—Stairs to Bowery.
Nos. 6, 7 and 8.—To Balcony Lobby.
No. 11.—To Bowery.
Second Balcony.
EXIT Nos. 1 and 2.—Exit to Bowery.
No. 3.—Stairs to Balcony.
No. 4.—To Bowery.
Gallery.
EXIT No. 1.—Stairs to Bowery.
Nos. 2 and 3.—Fire Escapes.
No. 4.—Stairs to Balcony.
No. 5.—To Bowery.

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KINNEY BROS. STRAIGHT-CUT CIGARETTES,
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Waltz taught rapidly. Lady Assistants. Art of Dancing complete, 50 cents.

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FRANK B. MURTHA.....Manager

Commencing Monday, March 12th,
Wednesday and Saturday Matinees at 2 P. M.

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AN OLD FRIEND in a NEW TRIUMPH.

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Mr. JOHN T. RAYMOND,

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BROOKS & DICKSON, - - - - - Managers

In JESSOP & GILL'S New Comedy Drama,

IN PARADISE,

With the following Metropolitan Cast:

"MAJOR BOB BELTER, SAH,".....Mr. JOHN T. RAYMOND
FRANCIS RAWDON.....Mr. G. F. DEVERE
STEPHEN DALLAS.....Mr. O. H. BARR
OLD JOE.....Mr. J. F. DEAN
DEWITT DUXUM.....Mr. HARRY PIERSON
BART. BINKS.....Mr. JOHN MARBLE
MELIA.....Miss STELLA BONIFACE
MISS PRISCILLA FAGG.....Miss LIZZIE CREESE
ANNIE LOVELL.....Miss RUTH COWLES
MATILDA.....Miss NELLIE DEVERE

SYNOPSIS.

ACT I.—IN PARADISE. The Major says something.

ACT II.—LAW OFFICE IN CHICAGO. The Major discovers something.

ACT III.—MISS FAGG'S SEMINARY. The Major tells something.

ACT IV.—PARLOR IN THE MAJOR'S HOUSE. The Major introduces something.

ONE ROAR OF LAUGHTER FROM BEGINNING TO END.

During the Evening's Performance the Orchestra, under the Direction of Mr. FRED. YOUNKER, will perform the following musical selections:

OVERTURE—Selections, "Boodicio,".....*Suppe*
WALTZ. "La Bariarolle,".....*Waldteufel*
QUADRILLE, "Le Diable Rose,".....*Metra*
POLKA MAZURKA, "La Sultane Valide,".....*Arban*

For Remainder of PROGRAMME see following Page.

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ALL DAY AND NIGHT.
A Hot Fried Oyster served with each Drink, at the new
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BEST WHISKEY that is SOLD over any Bar in the City.
TRY IT.
FREE LUNCH. Hot Beef Stew, Hot Liver & Bacon, Hot Oyster, and Innumerable Cold Dishes. FREE LUNCH.
Served Free all Day and Night.
Large Glass of Ale, Porter or Lager Always Cold.
Large Hot Tom and Jerry, Hot Apple Toddy, Hot Scotch or Irish Whiskey, TEN CENTS.
A Pint Bottle of American Champagne, containing three glasses, 50 cents.
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CHARGES VERY MODERATE.

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Jewell's Butter Scotch,
Eureka Cough Drops & Tar Drops,
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NEW YORK.

NEXT WEEK,
Commencing Monday, March 19,
Mr. M. B. CURTIS,
—IN—
Sam'l of Posen.

THE PIANO USED IN THIS THEATRE IS FROM SOHMER & CO.

The Organ used in this Theatre is from Mason & Hamlin.

Refreshment saloon in the Basement.

All the Music performed in this Theatre can be obtained (if published,) at Wm. A. Pond & Co's, 25 Union Square.

FURNITURE USED IN THIS THEATRE IS FROM JORDAN & MORIARTY, 167, 167½, 169, 171 and 173 CHATHAM ST.

Two Singular Men.—A stranger with long hair, a white coat, and a white hat with a crape band, entered a Griswold street restaurant yesterday, and said to the proprietor:

"Sir, let me explain in advance that I am a singular man."

"All right, sir. A singular man's order is as good as any one else's."

"I want six oysters on the half-shell—on the left-hand half, if you please."

The oysters were opened and placed before him, and when he had devoured them he said:

"Now take six oysters, run them through a clothes-wringer to remove the dampness, and fry them for me in olive oil."

This order was also filled, when he called for a cup of salt and water, added milk and sugar, and drank it down and asked for his bill.

"I also desire to explain in advance that I am a singular man," replied the proprietor. "Your bill is $2."

"Impossible!"

"Just $2, sir."

"But that is monstrous!"

"Perhaps it seems high, but that's my singular way of charging for singular lunches."

"I'll never pay it!"

"Then I'll sadden your heart!"

The sad proceedings were about to begin when the long-haired man forked over and walked out. The lesson seemed to sink deep into his heart, for he halted at a fruit store and, without any explanations in advance, paid the usual price for a banana and carried it off without asking the seller to dip the ends in rose-water.

Evils of Early Rising.—John Quincy Adams and Josiah Quincy were enthusiastic advocates of early rising. They practised it from boyhood, and attributed to it their physical vigour in old age. Judge Story, who was an intimate friend, loved dearly a good morning nap, and their opposite opinions often gave rise to sharp and witty discussions. On one occasion, when the two eminent men had dined with the judge, he invited them to accompany him to the law-school in Cambridge, where he was to deliver a lecture. He invited the ex-President to talk to the students, and Mr. Adams made interesting practical remarks, touching among other topics, on his favourite theme of early rising. The judge went on with his lecture. The afternoon was hot and the lecture-room close, and towards the close of the lecture he noticed that the class were nodding to each other and smiling. Looking first on his right and then on his left, he discovered the secret of their merriment, for both of the distinguished visitors were asleep and nodding. He could not resist the temptation to add a postcript to his lecture. "Young gentlemen, I call your attention to the visible proofs of the evils of early rising." The loud laugh that followed awoke the gentlemen, but they did not understand the joke that caused it.

FISCHER
EST'D 1840.
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124 & 126 West 33d St., N. Y.

NICOLL the TAILOR,
CUSTOM TAILORING.
The stock of MEN'S, BOYS' and CHILDREN'S CLOTHING complete in every department.
Full line of FURNISHING GOODS.
189 to 151 Bowery,
620—BROADWAY—620

Hogarth's Picture of the Red Sea.—Hogarth was once applied to by a miserly old nobleman, to paint for his staircase a representation of the destruction of Pharaoh's host in the Red Sea. In attempting to fix upon the price, Hogarth became quite dissatisfied. The miser was unwilling to give more than one-half the real value of the picture. At last, Hogarth, out of all patience, agreed to his patron's terms. Within a day or two the picture was ready. The nobleman was surprised at such expedition, and called to examine it. The canvas was painted all over red.

"Zounds!" said the purchaser, "what have you here? I ordered a scene of the Red Sea."

"The Red Sea you have," said Hogarth, still smarting to have his talents undervalued.

"But where are the Israelites?"

"They are all gone over."

"And where are the Egyptians?"

"They are all drowned."

The miser's confusion could only be equalled by the haste with which he paid his bill. The hiter was hit.

Pete's Delight.—A rather elderly darkey was inquiring of a policeman if he knew anying of his son Pete. The policeman replied that there was a young darkey in the lock-up for breaking up a meeting with a axe-handle. "Dat's him! Dat's my chile Pete!" exclaimed the overjoyed parent. "He told me he was gwine to 'muse hisself."

Windsor Theatre.

NEW YORK, NOVEMBER 8, 1882.

A FULL LINE OF

FALL & WINTER STYLES

NOW READY AT

DOBLIN, the TAILOR,

134 Bowery, near Grand.

Pants to Order from $4 00 to $8 00.
Suits " " 15 00 to 30 00.

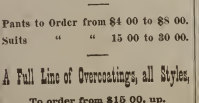
A Full Line of Overcoatings, all Styles,

To order from $15 00, up.

Fit and Workmanship Guaranteed,

ALL GARMENTS SEWED WITH SILK.

WORKROOMS ON THE PREMISES.



180 BOWERY, 180

Bet. Spring and Broome Sts.

Sell CUSTOM MADE SHOES of their own make only; they are made of the BEST BRANDS of FRENCH and DOMESTIC CALF SKIN; are SEWED by HAND by FIRST-CLASS WORKMEN and are certain the most STYLISH and the most DURABLE SHOES in the city.

WE SELL

FINE ENGLISH DRESS SHOES

WITH SINGLE or DOUBLE OAK SOLES and LATEST STYLE TIPS.

EASY WALKING SHOES

WITH BROAD DOUBLE OAK SOLES.

SCOTCH WELT SOLES

MADE ON OUR NEW WALKING LAST at

$3, $3.50 and $4 a pair.

To order, $4 to $5. Every pair warranted.

YOUNG'S GOLD FRAME CO.

REGILDING.

STORES, { 327 Broadway, New York. 130 Fourth Street, Brooklyn, E. D

FACTORY,

110 Division Avenue Brooklyn, E. D.

OUR SPECIALTIES,

Birthday, Christmas, New Year,

and ADVERTISING CARDS,

WHOLESALE AND RETAIL.

SCENE FROM MANKIND.

The Baltimore *Sun* of October 17th, says of this play: "Augustin Daly's company produced at the Holiday Street Theatre last night Paul Merritt's emotional drama, "Mankind," from its great Summer success at Daly's Theatre, in New York. The scene is laid in England, and the story is that of a persecuted young wife, whose husband desires to get rid of her in order to marry a wealthier woman. Instead of applying for a divorce, as he would have done had he been a native of Indiana or Connecticut, he undertakes to dispose of his inconvenient partner by tossing her from a channel steamer into the sea, but the pitying gods decree her rescue, and she reappears on terra firma to confound the schemes of her unappreciative husband. Connected with the main thread of the plot of persecution is another which leads to her husband's father, who is also bent upon the ruin of the unfortunate woman, whom he has discovered is entitled to an immense fortune, which he and his law partner—another diabolical and utterly ungallant old villain—want to divert into their own pockets. Altogether the audience is made aware that the heroine has married into a very bad lot. However, as has already been intimated, all the villains are very properly brought to confusion in the end, and when the curtain drops in the final scene all the virtuous characters are in a delightfully pleasant state of happiness and prosperity.

FALL OPENING

ARNHEIM, the TAILOR,

190 and 192 BOWERY, Cor. Spring St.

No Connection with any other House on the Bowery.

The Largest Stock in the City of Fall and Winter Garments for Gentlemen to select from. Best Workmanship and Excellent Fit Warranted.

PYTHAGORAS HALL,

132, 134 & 136 Canal Street,

FOR BALLS, WEDDINGS, SURPRISE PARTIES,

AND OTHER FIRST-CLASS ENTERTAINMENTS.

GEO. GOTTHEIMER, Proprietor.

MR. GOTTHEIMER begs to announce that this elegant and conveniently located Hall has been newly decorated for this season, and offers inducements second to none in the city. An early application for dates is solicited, as the books are rapidly filling.

THE MAN YOU'RE LOOKING FOR IS

HOULIHAN

THE SHOEMAKER,

184 Bowery, 3 doors below Spring St.

He makes Hand-Sewed Calf-Skin

SHOES and GAITERS,

TO ORDER, FOR $4; READY-MADE, $3.

DON'T FORGET—184 BOWERY.

The Public is requested carefully to notice the new and enlarged Scheme to be drawn Monthly.

1st CAPITAL PRIZE, $75,000

Tickets only $5. Shares in proportion

L. S. L.

LOUISIANA STATE LOTTERY COMPANY.

Incorporated in 1868 for 25 years by the Legislature for Educational and Charitable purposes—with a capital of $1,000,000—to which a reserve fund of $600,000 has since been added.

By an overwhelming popular vote its franchise was made a part of the present State Constitution adopted December 2d, A. D., 1879.

The only Lottery ever voted on and endorsed by the people of any State.

It Never Scales or Postpones.

Its Grand Single Number Drawings take place monthly.

A SPLENDID OPPORTUNITY TO WIN A FORTUNE. ELEVENTH GRAND DRAWING, CLASS L, AT NEW ORLEANS, TUESDAY, **Nov. 14, 1882—150th** Monthly Drawing.

Look at the following Scheme, under the exclusive supervision and management of

Gen. G. T. BEAUREGARD, of La., and
Gen. JUBAL A. EARLY, of Va.

who manage all the drawings of this Company, both ordinary and semi-annual, and attest the correctness of the published Official Lists.

CAPITAL PRIZE, $75,000.

100,000 Tickets at Five Dollars each

Fractions, in Fifths in proportion.

LIST OF PRIZES.			
1	CAPITAL PRIZE		$75,000
1	do	do	25,000
1	do	do	10,000
2	PRIZES OF $5000		10,000
5	do	2000	10,000
10	do	1000	10,000
20	do	500	10,000
100	do	300	30,000
200	do	100	20,000
500	do	50	25,000
2000	do	25	50,000
	APPROXIMATION PRIZES.		
9	Approximation Prizes of $750		6,750
9	do	do 500	4,500
9	do	do 250	2,250
1967	Prizes, amounting to		$365,500

Application for rates to clubs should be made only to the office of the Company in New Orleans.

For further information write clearly, giving full address. Send orders by Express, Registered Letter or Money Order, addressed only to

M. A. DAUPHIN,
New Orleans, La.

Or to A. DAUPHIN,
607 Sevenia St., Washington, D. C.

N. B.—Orders addressed to New Orleans will receive prompt attention.

A. SCHWERIN,

Successor to J. PAULY.

Human Hair Goods

264 BOWERY,

Bet. Prince & Houston Sts. NEW YORK

OFFICIAL PROGRAMME
OF THE
Windsor Theatre.

RICH. G. HOLLAMAN, Publisher,
73 FULTON STREET.

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THE GREAT NEW YORK TAILOR

Opening of Fall Season 1882.

With all the Latest Novelties in Foreign and Domestic CLOTHS, DIAGONALS, CASSIMERES and CHEVIOTS in all colors. 1,000 PATTERNS to select from. All Goods are made up in strictly first-class style, workmanship and fit guaranteed. Call and examine.

BARRETT, THE GREAT NEW YORK TAILOR, 282 & 284 Bowery, (cor. Prince St.) NEW YORK. Pants made to order in 3 hours if required. Suits in 6 hours. Branches—PARIS, LONDON and BERLIN.

SPECIAL NOTICE.

The Windsor Theatre during the summer, has been materially altered and improved for the better protection and comfort its patrons. New and substantial walls have been built throughout, and an extra exit eight feet wide on each floor has been opened leading directly to the street, which together, with other improvements under the Building Department make the Windsor without doubt, the safest theatre in America.

THE WINDSOR THEATRE.

The great emotional drama "Mankind," will be presented to the audiences of this Theatre the present week, with Matinees on Tuesday, Wednesday and Saturday. It will be remembered that this drama was a great success at Daly's Theatre last August, and has been received throughout the country by large and enthusiastic audiences.

Next week, the popular young actor Oliver Doud Byron, plays an engagement in "Across the Continent," and "Ten Thousand Miles Away." The patrons of the Windsor will recognize Mr. Byron as an old favorite, and will no doubt accord him a hearty reception.

M. F. LYONS'
OYSTER and DINING ROOM,
259—BOWERY—259
Bet. Houston & Stanton Sts. NEW YORK.
OPEN DAY AND NIGHT.

THE PERENNIAL SCRAWL.—"Scribblers," said a hotel clerk the other day, "are among the many nuisances we have to encounter. They infest the reading-room and waste our stationery; they write all over the blotters; they fill waste baskets with scratched envelopes; they write on the walls, the doors, the advertising books, the bills of fare, and even in the Bibles. The young married couples are fond of scrawling their names. The bride plays with her new name as with a toy. She likes to write it and to see it written; and the bridegroom, having little else to do, humors her. I could show you fifty window panes with names and initials scratched in this way with diamond rings. The idiots and vandals often leave their addresses in this way, and if we could prove that they wrote them, we would sue for damages. I have seen a costly plate-glass mirror marred by some heedless scribbler's diamond ring. It takes at least one day each week for a servant to scrub off as much as can be removed of the pencilings which idle travelers inscribe in various parts of the house."

Fogg "put his foot into it" badly the other afternoon. It was rather dark in the tram-car as he entered, but he thought he recognized his friend Pingrey sitting in the middle: so he gave him a push, saying, "Come, move over! Do you want all the car to yourself?" It was not Pingrey; it was a stranger. Fogg stammered out an apology. "I thought," said he, "you were a gentleman——" "Did you?" interrupted the stranger. "Well, sir, nobody will ever mistake you for one."

HOW TO SAVE MONEY IN BUYING CLOTHING.—BRONNER & Co., of 610 to 618 Broadway, advise the "comparing" test. Ascertain the prices asked elsewhere for Fall and Winter Clothing for business or dress purposes, and then call and examine their stock and prices, is the suggestion they throw out, and a commendable one it seems.

The terrible Cough which generally accompanies Bronchitis yields to Dr. Bull's Cough Syrup.

THE PROSPECT GARDEN, 106 and 108 14th Street, is now open for the accommodation of theatre parties. Mr. Huber has improved this favorite resort during the Summer, sparing no expense to increase the accommodation and comfort of his patrons. His orchestra is one of the finest in the city, and the game and oyster suppers served in the restaurant are unsurpassed.

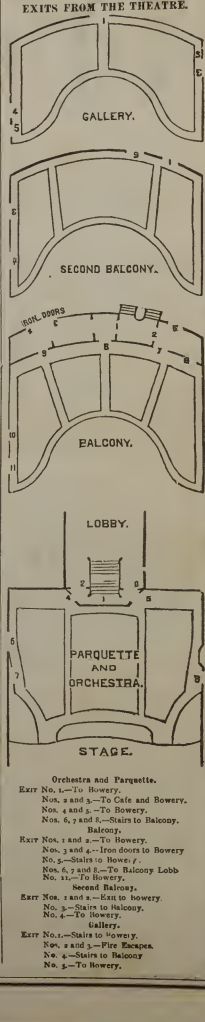
Be honest! We believe in it, and that is why Ubert's Tar, Boneset and Honey, the Great Cough Remedy, is so popular. 25c. Everywhere.

FASHIONABLE fur garments this season are Otter and Seal-skin Dolmans. Paletots and Ulsters 44 to 50 inches long, and Sacques close fitting, 36 to 42 long. Beaver will be the popular trimming. C. C. SHAYNE, wholesale manufacturer, 103 Prince street (formerly of Broadway), the recognized leading furrier, will offer goods at retail this season. This affords a splendid opportunity for ladies to order goods direct from the manufacturer and save the profit of middle-men. All goods produced by this house are standard styles, and every garment is made from selected skins properly cured and dressed and thoroughly reliable.—*Harper's Weekly.*

McCANN'S $1.90, $2.40 and $2.90 Derby's, same as sold elsewhere for $2.50, $3.00 and 4.50. 218 Bowery.

NEW REMINGTON
SEWING MACHINE
DOES ALL KINDS OF WORK.
Every Machine Guaranteed.
NEW YORK OFFICE:
281 & 283 BROADWAY.

EXITS FROM THE THEATRE.



Orchestra and Parquette.
EXIT No. 1.—To Bowery.
Nos. 2 and 3.—To Cafe and Bowery.
Nos. 4 and 5.—To Bowery.
Nos. 6, 7 and 8.—Stairs to Balcony.
Balcony.
EXIT Nos. 1 and 2.—To Bowery.
Nos. 3 and 4.—Iron doors to Bowery
No. 5.—Stairs to Bowery.
Nos. 6, 7 and 8.—To Balcony Lobb
No. 11.—To Bowery.
Second Balcony.
EXIT Nos. 1 and 2.—EXIT to Bowery.
No. 3.—Stairs to Balcony.
No. 4.—To Bowery.
Gallery.
EXIT No. 1.—Stairs to Bowery.
Nos. 2 and 3.—Fire Escapes.
No. 4.—Stairs to Balcony
No. 5.—To Bowery.

NOW READY! THE LATEST.

KINNEY BROS. STRAIGHT-CUT CIGARETTES,

MADE OF EXTRA FINE SELECTED PRIME MILD GOLDEN VIRGINIA LEAF.

SOHMER

PIANOS,

ARE PREFERRED BY LEADING ARTISTS.

149 to 155 E. 14th St., N. Y.

WINDSOR PALACE SALOON.

Visitors to the Windsor Theatre will find it to their benefit to call in at the Palace Saloon No. 41 Bowery, two doors to left the Windsor where they can get a large glass full of Extra Lager Beer and a free lunch for five cents. Also a most select stock of wines, brandies, liquors and imported and domestic segars always on hand. HARRY ORRINGE, Prop.

THOS. DWYER'S

LADIES' AND GENTS'

OYSTER and CHOP HOUSE,

No. 40 BOWERY,

3 doors below Thalia Theatre, NEW YORK.

SMYERS' HOTEL,

35 BOWERY, bet. Bayard & Canal Sts.

Having fitted up the above premises entirely new, I offer to those seeking a quiet, clean and comfortable home; accommodations unequaled in the city. Regular Rooms from 20 to 30 cents per night. For gentlemen only. Large reductions per week. Front and back stairway and large Fire Escape on the side. WM. SMYERS, Prop.

REINKEN'S

OYSTER AND CHOP HOUSE,

No. 43 BOWERY,

First door to left as you go out of the Windsor Theatre.

CHEW

AT THE

KENWOOD HOUSE,

31 Bowery, cor. Bayard Street,

Recently fitted up to excel any other bar room in the city, the public, and especially the patrons of the WINDSOR THEATRE, will be served with despatch, and in the neatest style, with the best

ALES, WINES, LIQUORS, and CIGARS,

AT POPULAR PRICES.

WM. A. MILES' ALES and PORTER, and GEO. RINGLER'S Extra Lager Bier on draught, always kept cool.

A Palatable and Liberal Free Lunch,

SUPPLIED DAY AND NIGHT.

JOHN HOWARD, Proprietor.

WINDSOR THEATRE.

The Largest and Most Popular Theatre in the City.

JOHN A. STEVENS.....Proprietor

FRANK B. MURTHA.....Manager

Monday, November 6th,

Tuesday, Election Day Matinee, at 2.

Wednesday and Saturday Matinees at 2 P. M.

An entirely novel play in Six Acts, constructed by Messrs. PAUL MERRITT and GEORGE CONQUEST, of London, and entitled,

MANKIND,

With the Celebrated Company which played it all summer at Daly's Theatre, New York, illustrating the following

SCHEDULE OF CHARACTERS:

Surnames.	Christian Names.	AGE.	Occupation or Condition.	Place of Abode	What kind of Disposition.	By whom Represented
GROODGE	Daniel	101	Money Lender	The Cheapest	Grasping	Mr. CHAS. LECLARCQ
SHARPLEY	Peter	73	Money Lender	Russell Square and Ramsgate	Simpleton	Mr. E. COLEMAN
SHARPLEY, Alias Maitland,	Edmund	35	Man about Town	Cue and Card Club	Remorseless	Mr. GEO. PARKS
PINPOOL	Richard	ANY	Citizen of the World	London, Genoa Jerusalem	Cool	Mr. WM. MORRIS
WARREN	Philip	30	Out of employment	Anywhere	Loyal	Mr. C. HADDRIDGE
MELTON	George	65	Counsellor	Kensington	Respectable	Mr. DAN LENNON
BRIGHT	Barnaby	28	Costermonger	Paradise Place	Pugnacious	Mr. W. H. LYTELL
MONEY-TRICK	Joshua	30	Showman	Doubtful	Cruel	Mr. VIC OR HARMAN
POSSETT	James	21	Coffee Stand	Leicester Square	Cheeky	Mr. H. MACDONOUGH
BLOWHARD	John	40	Sea Captain	Maid of Kent Steamer	Breezy	Mr. H. JOHNSTON
FITZALLAN	Albert Ernest	11	Managing Clerk	4th floor back, Bermondsey	Meek	Master COLLIER
BARROW	Thomas	19	Porter	Further Back, St. Ramsgate	Busy	Mr. C. H. DRAKE
MAITLAND	Alice	30	Married and Deserted	Unsettled	Trustful	Miss MARY SHAW
(NOT KNOWN)	Jessie	12	Showwman's Assistant	Homeless	Simple	Miss M. STEVENSON
BRIGHT	Arabella	25	Costermonger's Wife	Paradise Place	Bouncing	Miss HATTIE RUSSELL
BICKERTON	Keziah	55	Lodging-house Keeper	Paradise Place	Humbugging	Mrs. LAURA LECLAIR
MELTON	Constance	20	Unmarried	Kensington	Loving	Miss ELLY CAGHLAN
FRISBY	Jane Agnes	18	Palor Maid	Kensington	Reliable	Miss E. HINKLEY
VARIOUS	Numerous	2 to 69	Anything and Everything	Everywhere	Usual	The Extras.

ACT I. THE PACK.—The Sands at Ramsgate. ACT II THE SHUFFLE.—1 The Jetty at Ramsgate. 2. The Channel Steamer 3 The Open Sea. (After this act a lapse of three months is to be supposed.) The Punch and Judy Show in this act is by THOMAS BARRY. ACT III, THE CUT AND THE DEAL.—Leicester SQuare on a Wintry Night. ACT IV. ONE PLAYS.—Under the Shadow of St. Paul's. 2. Melton's Villa ACT V.—ANOTHER PLAYS.—(There is no wait between Acts 5 and 6. 1. The Street again. 2. Groodge and Sharpley's Parlors. ACT VI. BEGGARED.—The Thames Embankment after dark.

RICHARD DORNEY.....Business Manager

FRED WILLIAMS.....Stage Manager

For REMAINDER of PROGRAMME see following Page

WEBER

PIANOS.

WAREROOMS—

FIFTH AVE., COR. 16TH ST.,

NEW YORK.

DON'T COUGH

In this Theatre, while you can use

TAR LIQUORICE

A Sure Remedy for all Coughs, Colds, Catarrh, &c. In pocket form.

DR. S. A. BROWN,

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28 & 30 Fulton Street, NEW YORK,

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ESTABLISHED OVER HALF A CENTURY

HUGH NESBITT,

Wholesale and Retail Dealer in

PAINTERS' SUPPLIES

552 GRAND STREET,

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Paper Hangings and Window Shades. Painting of all kinds promptly attended to.

This Theatre was Painted and Decorated by Nesbitt

HITCHCOCK'S

RESTAURANT

FOR LADIES AND GENTLEMEN.

A few Doors North of this Theatre.

OPEN DAY AND NIGHT.

FREE HOT LUNCH!

ALL DAY AND NIGHT.

A Hot Fried Oyster served with each Drink, at the new

Family Liquor Store,

M. HERZBERG,

29 BOWERY, cor. Bayard St.

BEST WHISKEY that is SOLD over any bar in the City.

TRY IT.

FREE LUNCH. Hot Beef Stew, Hot Liver & Bacon, Hot Oyster, and Innumerable Cold Dishes, Served Free all Day and Night. Large Glass of Ale, Porter or Lager Always Cold. Large Hot Tom and Jerry, Hot Apple Toddy, Hot Scotch or Irish Whiskey. FREE LUNCH.

TEN CENTS.

A Pint Bottle of American Champagne, containing three glasses, 30 cents.

Sign of the Big Demijohn.

FURNITURE, CARPETS, OIL CLOTHS, &c. CHEAPEST HOUSE IN THE CITY.

EPSTEIN & KANTROWITZ, 99 BOWERY, bet. Hester & Grand Sts.

GOODS GUARANTEED AND SOLD ON TERMS TO SUIT ALL.

Dr. BULL'S COUGH SYRUP

WE ALL KNOW

SCHEYER & SON,

HATTERS,

298 Grand Street,

And also know they sell the nobbiest hats on the East Side.

A. BECKER,

IMPORTER OF AND DEALER IN

HUMAN HAIR GOODS

327 GRAND ST., near Orchard.

Goods Retailed at Wholesale Prices.

PIANOS AND ORGANS

RENTED and SOLD ON INSTALLMENTS.

HORACE WATERS & CO.

826 BROADWAY, cor. 13th ST., N. Y.

GRAND SALE,

NOW GOING ON.

Don't Miss IMMENSE BARGAINS in

FURNITURE, CARPETS and BEDDING,

AT

E. D. FARRELL'S,

73 & 75 Bowery, near Canal St.

MADAM STEWART,

Fashionable Dressmaker,

169 CLINTON STREET,

Wedding Outfits at the shortest notice.

Mourning orders practically attended to.

A perfect fit always guaranteed.

CHARGES VERY MODERATE.

COOGAN BRO'S

Carpet AND Furniture

DEALERS,

121, 123, 125 & 125½ BOWERY,

Cor. Grand Street, NEW YORK.

THE PIANO USED IN THIS THEATRE IS FROM SOHMER & CO.

Refreshment saloon in the Basement.

FURNITURE USED IN THIS THEATRE IS FROM JORDAN & MORIARTY, 167, 167½, 169, 171 and 173 CHATHAM ST.

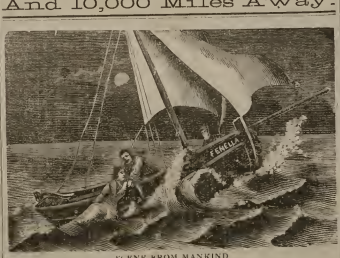
NEXT WEEK, MONDAY NOVEMBER 13th,

THE POPULAR YOUNG ACTOR

OLIVER DOUD BYRON,

IN ACROSS THE CONTINENT,

And 10,000 Miles Away.



SCENE FROM MANKIND

SPECIAL NOTICE.

The Management of the *Windsor Theatre*, desire to call special attention to the *incomparable* list of attractions which have been secured and will appear in rapid succession at this Theatre, during the present season, commencing Monday August 14th.,

The list cannot be surpassed by any Theatre in America.

Oliver Doud Byron.
Madame Janauschek.
HAZEL KIRKE, from Madison Square Theatre.
Callender's Minstrels, 100 in number.
Mr. & Mrs. W. J. FLORENCE.
LAWRENCE BARRETT, the Eminent Tragedian.
John A. Stevens, in "Unknown."
Tony Denier's "Humpty Dumpty."
Hon. W. F. Cody, "Buffalo Bill."
"Esmeralda," from Madison Square Theatre.
Barney McAuley, in "A Messenger from Jarvis' Station."
Aldrich & Parsloe, in "My Partner.
JOSEPH K. EMMETT.
LESTER WALLACK, in "Rosedale" and "Ours."
Hermann, the Great Prestidigitatenr.
Edwin F. Thorne & Nat. C. Goodwin, in "The Black Flag."
Annie Pixley, in "M'Liss."
James O'Neill, in "A Celebrated Case."
Robson and Crane.
Ranch No. 10.
Frank Chanfrau.
The Professor, from Madison Square Theatre.

ESTABLISHED 1840.

FISCHER

PIANOS

RENOWNED for Tone & Durability

50,000 NOW IN USE.

Warerooms and Factories:

415 to 427 West 28th St.,

Bet. 9th & 10th Aves.

NICOLL the TAILOR,

620 Broadway,

Near Houston Street,

And 1310 to 1312 BOWERY, bet. Broome & Grand Sts

THE FINEST CUSTOM TAILORING.

Men's, Youths', Boys' and Children's READY-MADE CLOTHING.

Full line Gents' Furnishing Goods.

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THE

GREAT INDIAN VEGETABLE

COUGH CURER

Does its work like a charm, and agrees with the most sensitive stomach.

25 Cents a Bottle.

JUST TRY IT ONCE AND SEE.

SOLD BY ALL DRUG STORES.

DR. J. L. MILLER,

DENTIST,

No. 133 CANAL STREET,

Near Bowery, NEW YORK.

[ESTABLISHED 1875.]

Liverpool Varieties,

27 BOWERY, 27

The Finest Free Show in the City.

E. BATCHELOR.

BLAIR'S PILLS.

The Great English Remedy for Gout, Rheumatism and kindred Complaints. Safe, sure and speedy.

Oval boxes, 24 pills, $1; round boxes, 24 pills, 50 cts.

At all Druggists in the United States.

Dr. Fontaine's Preparation for the Development of the Female Form.

LADIES! Dr. Fontaine's preparation will produce a beautiful bust in sixty days; the effect is permanent, and quickly discernible in ten days, and where a perfect bust is already possessed, it will preserve the same perfect in shape, and prevent all obstruction and fashions. This is not a patent medicine, but the carefully prepared prescription of a prominent French physician; it contains no injurious ingredients, is free from lead and all other poisons. The preparation is applied externally, and will not injure the most delicate skin, but will improve it, rendering it clear, white and firm. A few brief will not only convince you of its merits, but will also prove a most valuable and authoritative guide. Full directions accompany each box. It is carefully packed, secure from observation, and mailed free on receipt of price, $1.00 per package, by addressing

DR. A. FONTAINE, 2 Park Row, N. Y.

For Sale at Principal Depot, ALLEN'S PHARMACY, No. 2 Park Row, N. Y.,

And by all first class Druggists throughout the country.

Windsor Theatre.

NEW YORK, JANUARY 7. 1882.

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PIANOS,

ARE PREFERRED BY LEADING ARTISTS.

149 to 155 E. 14th St., N. Y.

A GREAT OFFER FOR

HOLIDAYS!!

PIANOS and ORGANS at EXTRAORDINARY LOW prices for cash, Instalments received. SPLENDID ORGANS, $45, $50, $60 up. MAGNIFICENT 7 1-3 Oct. ROSEWOOD PIANOS, steel and cover, only $195. Warranted 6 years. Illus. Catalogue mailed. Agents wanted. HORACE WATERS & CO., Manufs and Dealers, 826 B'way, N.Y.

REINKEN'S

Oyster and Chop House,

No. 43 BOWERY,

ADJOINING

WINDSOR THEATRE.

UBERT'S

TAR, BONESET & HONEY

One dose will stop a Cough.

25c., TRY IT! Sold by all Druggists.

NEARY,

Photographer,

5 CHATHAM SQUARE,

Bet. Division St. and E. Bdway, *NEW YORK.*

ORIENTAL DINING ROOMS,

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A. L. HERRING, Proprietor.

OPEN DAY AND NIGHT.

An elderly resident of Newtown was approached by an agent for a cyclopedia. "I guess I won't get one," said the elderly resident, and frankly added, "I know I never could learn one of the pesky things."

"Tam o' Shanter" hats were worn by the bridesmaids at a recent marriage in London

Special Notice.

BEAR THIS IN MIND.

The WINDSOR although the LARGEST THEATRE in the City, can at any time, and under any and all circumstances, be EMPTIED without crowding in less than SIX MINUTES.

BEAR THIS IN MIND.

Theatrical Notes.

Mr. Joe Emmet is this week at Haverly's Niblo's Garden Theatre. "Fritz in Ireland" is, of course, the attraction.

At Haverly's Fourteenth Street Theatre "Kit, the Arkansas Traveller" is drawing large audiences. Mr. Chanfrau's popularity is unbounded.

"Dreams; or Fun in a Photograph Gallery," is the prevailing attraction at the Novelty Theatre.

The San Francisco Minstrels are doing a wonderfully big business and Birch & Backus have it in contemplation to purchase the Grand Opera House, their present establishment not being nearly large enough to accommodate their numerous patrons.

Of all the inventions for solid comfort German Corn Remover stands at the head.

Madison Square Theatre.

Messrs. Riker & Son—After giving your *American Face Powder* a thorough trial, I must say that it fully merits the praise that I have everywhere heard bestowed upon it. Very sincerely yours, EFFIE ELLSLER.

Annie Pixley is at the Park Theatre (Brooklyn) and "M'lice, the Child of the Sierras," constitutes the programme.

Fanny Davenport is playing a farewell engagement at Haverly's Fifth Avenue Theatre.

It is rumored that Haverly will have the Grand Opera House upon the expiration of Messrs. Poole & Donnelly's lease.

Mrs. Chanfrau has been very successful in her new version of "East Lynne."

The London and Liverpool Clothing Company, corner of Bowery and Hester streets, are making the best window display in the city. The corner window contains a life-size wax figure of the late President, besides an immensely varied quantity of clothing. The lower window is stocked up with boys' clothing, and shows four wax figures of boys. In the center is the wooden image of a pony, upon whose back sits the life-sized wax figure of a boy, dressed in a jockey suit. The appearance of both windows is strikingly attractive, and holds the attention of large crowds. The London & Liverpool Clothing Company are transacting an enormous business.

Hand-Sewed Calf Gaiters!

Ready Made from $3.00 up. To Order from $4.00 up.

KINAVAN, THE SHOEMAKER,

86 BOWERY, Bet. Canal & Grand Sts.

INFLAMMATIONS, HEMORRHAGES.

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The Unrivalled Remedy for

Catarrh, Hoarseness, Rheumatism, Neuralgia, Asthma, Headache, Sore Throat, Toothache, Soreness, Ulcers, Old Sores, &c. &c.

Caution.—*POND'S EXTRACT has been imitated. The genuine has the words "POND'S EXTRACT" blown in the glass, and our picture trade-mark on surrounding buff wrapper. None other is genuine. Always insist on having POND'S EXTRACT. Take no other preparation. It is never sold in bulk or by measure.*

SPECIALTIES AND TOILET ARTICLES.

POND'S EXTRACT	50c., $1.00, $1.75		
Toilet Cream	1.00	Catarrh Cure	75
Dentifrice	50	Plaster	50
Lip Salve	25	Inhaler (glass 50c.)	1.00
Toilet Soap (3 Cakes)	50	Nasal Syringe	25
Ointment	50	Medicated Paper	25

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THE ORIGINAL AND THE BEST.

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EASIEST TERMS.

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FACE POWDER,

Three Shades—White, Flesh and Pink.

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SIX CORD SPOOL COTTON.

IF YOU WANT TO PURCHASE

Human Hair Goods,

AT VERY LOW PRICES, GO TO

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GOLDEN HAIR A SPECIALTY.

THE ONLY RELIABLE AND STANDARD BRANDS OF

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The finest fitted and best stocked Bar-room in the city is **MARTIN'S EAGLE EXCHANGE,** cor. Catharine Street and East Broadway. with Pool, Billiards and Ladies' Reception rooms attached. Private entrance on East Broadway. All the choicest brands of Wines, Liquors and Segars constantly on hand. Family Trade a Specialty.

TRY **KERR'S** Extra Six Cord SPOOL COTTON { On Kerr's New Machine Spool. } IT IS THE BEST.

OFFICIAL PROGRAMME
—OF THE—
WINDSOR THEATRE.

MOFFATT & HOLLAMAN,
Programme Publishers,
128 FULTON ST., N. Y.

The Theatres.

THE WINDSOR THEATRE.

TONY DENIER'S famous "Humpty-Dumpty" Pantomime will be presented at this house during the week. This splendid Holiday attraction has been determined upon by the management as the most appropriate offering at this festive season. "Humpty-Dumpty" never stales or grows wearisome; in fact, there is a freshness, an originality, a vim and go in the piece that is peculiar to it, and which is absolutely wanting in other productions. The pantomime is played by a company that has no equal in this line, and is universally approved. CLOWN is represented by the great ALFRED MACO, *Pantaloon* by GEORGE STEELE, *Harlequin* by GEORGE TOPACK, and *Columbine* by MLLE. LAURA MACO. "Humpty-Dumpty" will be seen here but for one week, and will then betake himself elsewhere.

Prof. SAUSE, the most popular and well-known teacher of dancing in this city, is meeting with deserved success with his school at Clarendon Hall. His method is simple and thorough. His "Art of Dancing" is the most complete work on the subject published, and must prove invaluable to the dancing public.

Our Æsthetic Styles on a Sierra Poet, Texas Cowboy or Colorado Millionaire, would *just* capture a romantic young woman "Cold." But for the every-day young man, whether he is in Law, Literature, Dry-Goods or Idleness, one of our Two 90-100 hats is the correct thing. MCCABE'S, 218 Bowery, the same class of goods can be procured elsewhere for Four 50-100.

Is not a female balloonist an airess?

To the Fat Men's Club: Go to the Tannery, go!

A man about to be executed is always dressed to kill—but it is no joking matter.

"See here, John, is your sweetheart a factory girl?" "Yes, William, satisfactory."

Sealskin Sacques, Dolmans and fur-lined garments will be more fashionable than ever this season. The styles manufactured by C. C. SHAYNE, 103 Prince Street, (formerly of Broadway), are the most popular. The goods are made from selected skins, properly cured and dressed, elegantly finished, and are thoroughly reliable in every particular. The low prices at which they [illegible] should be an inducement to

LONDON AND LIVERPOOL
CLOTHING COMPANY,
86 & 88 BOWERY,
Corner HESTER ST.

Talk is cheap, but when we say the
OVERCOATS
We are selling for $12 are worth $17
WE MEAN IT.

It will cost you nothing to examine them, and if they are not satisfactory after purchasing, return them and we will refund the money.

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Programme Publishers,
AND
General Advertising Agents,
128 Fulton Street, N. Y

Advertisements inserted in any of the leading Dailies and Weeklies at the lowest rates.

Advertisers will find it to their interest to place their business in our hands.

ESTABLISHED OVER HALF A CENTURY.
HUGH NESBITT,
Wholesale and Retail Dealer in
PAINTERS' SUPPLIES
552 GRAND STREET,
Bet. Cannon & Lewis Sts. NEW YORK.
Paper Hangings and Window Shades. Painting of all kinds promptly attended to.
This Theatre was Painted and Decorated by Nesbitt.

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—AND—
RESTAURANT,
Nos. 45 and 47 Bowery,
NEW YORK.

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The Shoe Maker
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Near Spring Street. NEW YORK.
Hand-sewed Calf Skin Shoes and Gaiters made on the premises, out of the best material, by first-class workmen to order for $4. Ready made $3.

BETWEEN THE ACTS
VISIT
SCHOENER'S
57½ BOWERY,
NEAR CANAL STREET.
Ruppert's Extra Beer. Fine Lunch.
The Choicest Brands of Liquors a specialty.

"THE NELSON"
Ladies' and Gents'
Dining Rooms,
55 BOWERY, NEW YORK.
A Few Doors North of this Theatre.
Open ALL NIGHT. J. H. S. NELSON, Prop.

AT THE
Dry Goods Emporium
OF
ALEX. FIELDS
Cor. Grand and Chrystie Streets.

WINTER FABRICS

A SPLENDID ASSORTMENT OF SILKS, DRESS GOODS, PLUSHES, SUITS, CLOAKS, SHAWLS, WRAPS, ETC. BLANKETS, QUILTS AND COMFORTABLES. GLOVES, HOSIERY, UNDERWEAR, GENTS' FURNISHING, FLANNELS, SHIRTINGS, SHEETINGS, ETC. HOTELS AND STEAMBOATS SUPPLIED, AT THE POPULAR DRY GOODS STORE OF

ALEX. FIELDS,
Cor. Grand & Chrystie Sts.
N. B.—Great Inducements to Purchasers. One Price Only.

BETWEEN THE ACTS DON'T LEAVE THE THEATRE
—BUT VISIT—

CAFÉ
IN BASEMENT,
All Liquors First-class.

Bell Rings ONE MINUTE
Before Curtain Rises.

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INLAID and CONSOLER
The Best Fine-Cut Tobacco.

$200,000 GIVEN AWAY!

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620 Broadway
And 139 to 151 Bowery, New York.

PANTS TO ORDER	$4.00 to $10.00	
SUITS	$15.00 " $40.00	
OVERCOATS "	$35.00 " $80.00	

Open Evenings until 9 o'clock; Saturday till 10.

Free Lunch!
NEW
Family Liquor Store,
29 BOWERY,
CORNER BAYARD STREET.
BEST WHISKEY that is SOLD over any Bar in New York.
TRY IT.
Large Free and Substantial Lunch served Day and Night.
LARGE CLASS of ALE and PORTER or LACER BEER ALWAYS COLD.
Liquors Bottled Expressly for Family Use.
HOLIDAY LIQUORS A SPECIALTY.
BEST WHISKEY.
Free Lunch. Free Lunch.
Sign of Big Demijohn!

WINDSOR THEATRE.

JOHN A. STEVENS.....Proprietor.
FRANK B. MURTHA.....Manager.

Commencing Monday, January 2d, Every Evening.
Wednesday and Saturday Matinees at 2 P. M.

Tony Denier's Pantomime Troupe,

IN A REVISED EDITION, IN THREE CHAPTERS, OF

HUMPTY DUMPTY.

HUMPTY DUMPTY, a meddler.....ALFRED, THE GREAT MIACO
ODD ONE-TWO, a Pantalocnatic.....GEORGE STEEL
TOMMY TUCKER, who sang for his supper.....GEORGE TOPACK
GOODY-TWO-SHOES beauty of the village.....M'LLE LAURA MIACO
THE FAIRY QUEEN, a bright divinity.....Miss VICTORIA NORTH
RODOLPHUS, an exquisite.....CHARLIE SCHILLING
DR. CUREALL, a peripatetic quack.....ALFRED RICE
GRIP, a policeman.....CHAS. LEROUX
DOUGHEAD, a baker.....JOHN BUSBY
BARBONUS, a butcher.....LYON COBRA
GRABALL, a landlord.....CURLEY BUNYOUNS
TOM-THE-TINKER, a soldier.....GEORGE COBRA
THE SPRITE, a red demon.....WILL HASSON
JACK SPRAT, a wild boy.....MASTER WILLIE
HUMPTY'S DONKEY, a real one.....Miss LOTTA
MRS. TENEMENT, from Gallihooley.....A. L. GLEASON
DOLLY VARDEN, a lady.....ABBIE ROBINSON
JANE ANN, a servant.....SOPHIE NATALIE
MISS HEARTBURN, a belle.....M'LLE CORA
MRS. HASHCUTTER, a landlady.....M'LLE TATE
MME. BUILDOW, an actress.....M'LLE ZUELIA

Act 1—TICKLED.

SCENE 1.—Mothergooseville. The birth of Humpty Dumpty. Asinine eccentricities. The clown's quadrille. Arrival of old Dame Trot and attendant imps. The Calithumpians. A squeal from the pork-ers. Vision of Fairy Land. The Fairy Queen and transformation of personages.

SCENE 2.—Which street? Smoke! Two signs. The arrester arrested. Calaver march and sudden surprises.

SCENE 3.—Heart and pie-ous stores. A pointed argument. A price fight in one round. Dressing for a masquerade. The strong arm of the law with a terrible and bewildering finale.

Act 2—WONDERLAND.

The following *Superb Coterie of Specialty Stars:*

MISS JESSIE WARNER, Queen of Clubs. The greatest living Lady Club Swinger.
An Artist without a Peer.
M'LLE SOPHIE NATALIE and troupe of living, singing and dancing Automatons. 1st. "Pretty as a Picture." 2d. "Nancy Lee," with Hornpipes.
CHARLIE SCHILLING, the Black Limelight and his comical olio of Instrumental Oddities. The One-Man Brass Band.
ALFRED, THE GREAT MIACO, as Daddy Long Legs, on stilts ten feet high, as only performed by him.
MISS LIZZIE AYERS, the California Gem.
TOPACK & STEELE, the autocrats of Acrobatic Song and Dance.
M'LLE ZUELLA, Marvelous Act on the Telephone Wire.
LEROUX & RICE, Extraordinary Double Horizontal Bar Performance.
A. W. MAYLIN, the champion Spade and Ladder Dancer of the World and Pantomimic Artist par Excellence.
First appearance in New York of THE RENOWNED PIGEON CHARMER, **Le Charmeur de Pigeon, Mdlle. CATHERINE,** and her troupe of trained Doves and Pigeons, whose wonderful performances have created the wildest enthusiasm.
M'LLE ETTA, the wondrous Boa Constricting Contortionist, the Boneless Lady, the Anatomical Enigma.
MR. A. L. GLEASON and his miniature mirthful canine circus, with the only dog somersaultist in the world, and the comical clown dog "George."

Act 3—FAR, FAR AWAY.

HUMPTY DUMPTY NEWLY HATCHED.
CLOWN.....THE ONLY ALFRED, THE GREAT MIACO
PANTALOON, the troublesome.....GEORGE STEEL
HARLEQUIN, the dazzling.....GEORGE TOPACK

For remainder of Programme see next page.

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FIFTH AVE., cor. 16TH ST.,
NEW YORK.

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BROTHERS'
PIANOS,
BEST now made
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NO. 136 BOWERY,
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155. - - - - Bowery, - - - - 155.
NEXT DOOR TO BANK.
Beautiful Sets of Teeth, $5, $10 and $15.
A perfect fit guaranteed. TEETH FILLED AND PRESERVED at one half the usual price. Laughing gas administered Free of Charge.
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STEEL PENS
SOLD BY ALL DEALERS THROUGHOUT THE WORLD.
GOLD MEDAL, PARIS EXPOSITION—1878.

THE ONLY
Perfect Sewing Machine!
The Light-Running
NEW HOME
Simplest, Latest Improved, Most Popular and Best.
Price Reasonable.
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30 Union Square, N. Y.

arpets, Oil Cloths, &c.
Furnit on terms to suit All.

EPSTEIN & KANTROWITZ,
24 Catharine Street & 5, 7, 9 & 11 Henry Street, NEW YORK.

Cheapest Place in the City,
GIVE US A CALL.
CARPET WAREROOMS, 21 CATHARINE STREET.

Daily Programme.

COLUMBINE, the bewitching.....M'LLE LAURA MIACO
FAIRY QUEEN, love's protector.....MISS VICTORIA NORTH
Other Characters by the Company.

SCENE 1.—Delhi, a delightful place. Arrival of Lalla Rookh, personated by Alfred, the Great Misco, on the pet elephant Juliet. Comical ensemble.
SCENE 2.—The Bumbust Retreat but no Fixadore, and that's Oliv-ette.
SCENE 3.—The Mysterious Chamber. The Enchanted Bookcase. No royal road to learning. The changing 90 years ago. A man's head cut off and restored. Put a head on him. Laughable changes.
SCENE 4.—Our town at night. The revolers. The watchman. The Cobras machinations foiled.
SCENE 5.—The Hall of Fezes. Changing to an Apotheosis in the Dazzling Home of the Sun Spirits, introducing the brilliant effect of a revolving Sun surrounded by Stars of the first magnitude, offering homage to America.

GOOD NIGHT!

☞ *Two Retiring Rooms for Ladies—one on the Orchestra floor, Right; one on Balcony floor, Right.*

The Grand Piano used in the Windsor Theatre is from the Warerooms of KRANICH & BACH.

☞ *Refreshment Room in the Basement of this Theatre.*

ARRETT,

The Great New York Tailor,
NOS. 232 & 234 BOWERY
Gives Special Inducements on all Garments for this week only.
Owing to the large increase and press of orders incident to the approaching holidays, he asks respectfully to call early and secure your order.
Branches in Europe, London, Paris, Berlin and Vienna.

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LIVERPOOL VARIETY HOTEL.
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CHOICE
Ales, Wines, Liquors & Segars,
ROOMS BY THE DAY OR WEEK.
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BLAIR'S PILLS.
A Celebrated English Remedy for Gout, Rheumatism and kindred Complaints. Safe, sure and speedy.
Oval boxes, 34 pills, $1; round boxes, 24 pills, 50 cts.
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THE CELEBRATED CHINESE SKIN AND TOILET POWDER,
For Restoring, Beautifying and Preserving the Complexion, and rendering the Skin Delicately White, Smooth and Soft. Boxes, 25 Cents.
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IVORY PEARL TOOTH POWDER
WILL KEEP THE TEETH IN PERFECT CONDITION AND THE GUMS HEALTHY.
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THE SOURCE.

PLANTEN'S C. & C. CAPSULES,
Known as Reliable Since 50 Years.
Empty Capsules,
For taking Quinine and other Nauseous Medicines, free from taste or smell, preserving the teeth, and preventing irritation of the Mouth and Throat.
Boxes of 100 at 50c. by mail.
☞ Take only and insist on Planten's Capsules,
At Druggists, and at 224 WILLIAM ST., New York.

Spain thinks it is the funniest thing in the world to see Mercedes Dolorosa, Del Formosa, Anna Maria, Catalina de Villa France, Esmeralda, Milwaukee, Squawkee, Anna Bolena, Isabella—sneeze.

"How musically his hoof-bents sound!" exclaimed an enthusiastic lover of the turf as "St. Julian" speeded around the course at Brighton. "Yes," replied his matter-of-fact companion, "he's beating time."

The chief use of a sea captain in these days is to explain how it all happened after most of the passengers have been drowned.

A poet writes to *The American Queen* thirteen verses entitled "Good-by to the Dear Old Woods." Why good-by? The trees will stay with us all winter. It is too late for them to leave.

Next Week, Commencing Monday, January 9th,
THE WORLD FAMOUS COMEDIAN,

J. K. EMMET,

IN HIS GREAT CHARACTER,
"FRITZ IN IRELAND."

Messrs Wm. B. Riker & Son: Your "American Face Powder" is exquisite. It cannot be too highly praised. I cordially endorse it
Yours, &c., MARY ANDERSON.

Mr. Oscar Wilde's drama was withdrawn probably at the instance of the Lord Chamberlain quite late in the day from a London theatre, as containing inopportune allusions to recent events in Russia. A London paper says that it will be brought out here.

Academy of Music.

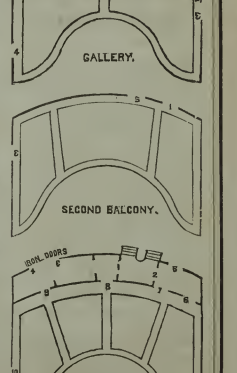
Mr. Riker—*Sir:* It gives me great pleasure to testify to the efficacy of your "American Face Powder," which I am using with great success.
Respectfully yours, MINNIE HAUK.

One of the most useful and curious products of that wonderful substance Petroleum, is the article known as "Vaseline," or petroleum jelly. A few years ago it was quite unknown, and now hardly a household is without it. As a universal remedy for burns, wounds, rheumatism, catarrh, chilblains, skin diseases, sore throat, colds, &c., it is without doubt the most efficient substance ever discovered, while the toilet articles made from the pure Vaseline, such as pomades, cold cream, camphor-ice, toilet soaps, &c., are in universal use, and acknowledged to be superior to all similar productions or substitutes. These articles are sold by all respectable druggists. The prices are lower than those of similar articles, but imitations abound, (as they always do of good things,) and buyers should insist upon having original packages put up by the Chesebrough Manufacturing Company, with their name upon them. None others are genuine.

A REMARKABLE DISCOVERY.

Valuable information *gratis*, is always acceptable. The latest is the fact that the popular resort for oysters or game suppers after Theatres, is *Hubert's Proposed* Oyster and Chop House, Ladies' Restaurant and Winter Garden, 106 and 108 East Fourteenth Street, between Fourth Avenue and Irving Irving Place Vienna Ladies Concert in Garden. Restaurant open during Ball season till 3 A. M.

Thirteenth Annual Ball
—OF—
New York Lodge
—OF—
BENEVOLENT PROTECTIVE ORDER
—OF—
"ELKS"
Will take place, February [illegible] 1882.



Orchestra and Parquette.

Exit No. 1.—To Bowery.
Nos. 2 and 3.—To Cafe and Bowery.
Nos. 4 and 5.—To Bowery.
Nos. 6, 7 and 8.—Stairs to Balcony.

Balcony.

Exit Nos. 1 and 2.—To Bowery.
Nos. 3 and 4.—Iron doors to Bowery.
No. 5.—Stairs to Bowery.
Nos. 6, 7, 8 and 9.—To Balcony Lobby.

Second Balcony.

Exit Nos. 1 and 2.—Exit to Bowery.
No. 3.—Stairs to Balcony.

Gallery.

Exit No. 1.—Stairs to Bowery.
Nos. 2 and 3.—Fire Escapes.
No. 4.—Stairs to Balcony.

WORTH'S PALACE MUSEUM

106 & 108 EAST FOURTEENTH STREET, Bet. 3d & 4th Aves.

PROF. E. M. WORTH, Proprietor. **C. A. WILSON, Manager.**

PROF. E. M. WORTH.

Prof. E. M. Worth is a nephew of that grand New York hero, Gen. Wm. J. Worth, of Troy. Having a great liking for travel, he has visited all parts of the earth, and expended an immense amount of money in purchasing the choicest and most wonderful curiosities that could be found, embracing rare coins, historical relics, etc., sufficient in quantity and value to stock half a dozen museums.

His collection furnishes just what the moral and religious portion of the community want—as unobjectionable place of amusement, where every one can go and be highly entertained, instructed and satisfied. The Living Curiosities presented will be the best and the stage entertainments equal to the best novelty houses in the city.

OUR PROGRAMME.

In introducing this Programme of Worth's Palace Museum—as the Museum itself needs no introduction, being thronged daily by thousands of our best people and admirers of art as found there in large variety, and acknowledged by all to be an immense and permanent success—the publishers would respectfully call the attention of the public in general and advertisers in particular to the advantages of this Programme, as an advertising medium.

Prof. Worth's collection in itself has a world-wide reputation for completeness and rarity, which, combined with the wonderful living curiosities, go to make up one of the most successful and high-class places of amusement in the world.

The stage performances—three matinees and three evening entertainments daily, including Sunday sacred concerts—are of the order which not only amuse and entertain our large audiences, but instruct as well—the whole being under the able management of Mr. C. A. Wilson, a gentleman widely known as being thoroughly conversant with the wants of an amusement-loving public.

As we certainly have an assured advantage in the circulation of our Programme over that of any other house of amusement in the city—our distribution being upwards of 30,000 copies per week—we do not hesitate in saying that this Programme deserves the careful consideration of our merchants and business men.

Respectfully,

GEORGE E. BROWN,
Publisher.

D. SHEA Cor. Broome and Crosby Sts.

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THREE MATINEES EVERY AFTERNOON.
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The Grandest Museum in America! A Museum for the People! A Family Resort, Containing

1,000,000 CURIOSITIES.

The Celebrated F. MUHLFELD & CO.'S PIANOS used Exclusively. Office and Warerooms, No. 14 E. 14th Street.

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Freak and Curios this Week.

THE OSSIFIED MAN.

S. F. CODY and WIFE,
Pacific Sharp Shooters.

MISS IRENE SEYMORE,
New York's Representative Tattooed Lady.

CHAS. LOGRENIA,
The Magician.

MISS MAY MULLER,
New York City's Greatest Fat Lady.

THE ZULU WARRIORS.
Oscar and Charley.

THE FIJI'S.
Jim and Wife.

JNO. METZ,
The Man with the little Head.

ZUMA the MYSTERY.

DAIRY KITCHEN

44 & 46 East 14th St. (Union Square),

Largest, best, most magnificent.

7,000

delighted patrons daily, or over 2,000,000 a year. Five separate floors. Choicest Viands, purest Candies, most delicious Ice Cream, Ice Cream Soda with real fruit juices—all guaranteed to be of the highest standard of excellence. Prices most reasonable.

CHARMING MUSIC

day and evening. Delightful place for supper parties after the play. Open until 1 A. M. No branch houses.

GEO. D. SMITH, Proprietor.

AGONY! THE EASE!
USE THE OLD CLASP
TRICORA CORSET WITH QUICK-DETACHABLE CLASP
USE THE OLD CLASP
INSURES HEALTH AND COMFORT.
FOR SALE BY ALL DEALERS.
PAUL'S FAMOUS TRICORA CORSET
ON RECEIPT OF $1.50
J. G. FITZPATRICK & CO. 73 LEONARD ST. N.Y.

FOR SALE AT RIDLEY'S, EHRICH'S AND LEADING RETAILERS.

STEWART'S
PALACE
Oyster and Chop House,
132 3d Ave., near 14th St.

An Entire Floor reserved for ladies. Everything first-class. Unsurpassed accommodations for Theatre Parties.

GREEN ROOM,
264 EIGHTH AVENUE,

Opposite Grand Opera House,

H. CAIN, Proprietor. *NEW YORK.*

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C. A. WILSON.....Manager
GUS MARX.....Treasurer
M. P. SAUNDERS.....Stage Manager
PROF. HICKEY.....Musical Director
IKE SMITH.....Gas Engineer

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Apply to
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Publishers,
104 and 106 East 14th St.

145 & 147 BOWERY.
Siedle
771 BROADWAY
Cor. 9th St.
POPULAR PRICES

Young Bros., the popular Broadway Hatters, will remove on February 1st to 901 Broadway, near Houston street.

J. WALLACH,
Manufacturer of Fine Cigars.
Manufactorer of the Celebrated Lady Clare Cigar—Cedar Rivers and Fine Scotch Snuffs and Canes and Umbrellas.
Salesroom, No. 128 } 3d Ave., cor. 14th St.
Factory, 128 } New York.

Whene'er a Snowflake
brave and meek, lights on a rosy maiden's cheek, the result will be a reddening of the delicate skin. Use Frank's Eczema Ointment to make it smooth again. Sold by all druggists. Price 50 cents.

WILLIAM MacBRIDE
FURS HATS
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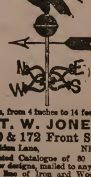

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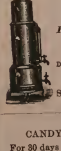

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A citizen of Fresno, Cal., has started a 'possum farm. He will also raise large quantities of persimmons and sweet potatoes, and his dinners in the fall of the year will diffuse joy throughout the community.

North Carolina has a colored auntie named Poverty Simmons, who is 109 years old. Possessing several thousand dollars' worth of property, Auntie Poverty is not a member of the society of that name.

Mr. John Taggart, of New York, has a trained dog which astonishes all his friends. He can run errands with more reliability than a child, and every morning he is sent to the meat market with a basket and a note and brings back untouched whatever he is sent for. Mr. Taggart prizes him more highly, however, from the fact that he can "rush the growler."

A gentleman living near Portland recently dreamed that in a certain hole under a stump of a tree he would find a fur collar which had been stolen from his wife. He visited the field, found the stump, and placing his hand in the hole felt a furry substance, pulled it out and dropped the skunk on short notice, and has since been fumigating the clothes he wore on the occasion. Dreams are failures.

Americans and Frenchmen.

As I said at the beginning of this paper, I found great difficulty in summing up in a short article the many impressions I formed during six months' stay in America. I may, however, safely assert that the well read, well bred American is the most delightful of men, and that good American society is among the wittiest, the most genial, refined and hospitable I have met with.

But the more I travel and the more I look at other nations the more convinced am I that the French, with all their faults, are the happiest people on earth. The Americans are certainly on the road to the possession of all that can contribute to the well being and success of a nation, but they seem to me to have missed the path that leads to real happiness. I do not think they know how to live. Their domestic joys are more shadowy than real. To live in a whirl is not to live well. America suffers from a general plethora. The French shopkeeper, for instance, who, in our small provincial towns, locks the door of his shop from 12:30 till 1:30, so as not to be disturbed by customers while he is enjoying his dinner with his wife and children, is nearer to the solution of that great problem of life, happiness, than the American in his headlong chase after affluence. The Frenchman says to himself: "I want to live as well and as long as I can: I know I shall never have another chance."

It is often charged against the Americans that they are given to bragging. But so are we all, in a different manner. And may not men who have done marvels be permitted a certain amount of self glorification? It is said, too, that their eccentricity constantly leads them into folly and sometimes into license. But is it not better to have the liberty to err than to be obliged to run straight in leash? Their politics appeared to me perfectly childish, but if I am right, I may add that, like children, they will learn. It is by voting that people learn to vote.—Max O'Rell.

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Letter Heads, regular size	$2 75	2 50
Letter Heads, extra size	3 50	2 75
Note Heads, regular size	2 00	1 75
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